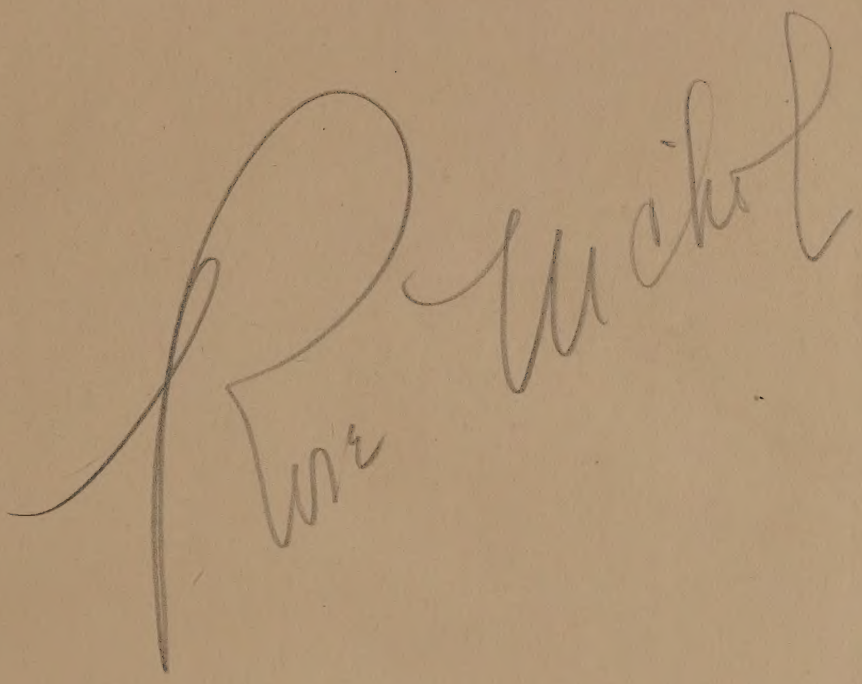
# AN ENCYCLOPAEDIA OF ENGLISH FURNITURE

OHIO STATE
UNIVERSITY
LIBRARIES



# An Encyclopaedia of English Furniture

# An Encyclopaedia of English Furniture

A Pictorial Review of English Furniture
from Gothic Times to the Mid-nineteenth Century

*Edited with an Introduction by*

Oliver Brackett

New York
Robert M. McBride & Company

SEL
NK2528
B79
C2

First Published 1927

Made and Printed in Great Britain
by R. & R. Clark, Limited, Edinburgh

CONTENTS

PAGE

Introductory Note . . . . . vii

CHAPTER I

Gothic & Early Tudor . . . . 1

CHAPTER II

Elizabethan & Early Stuart . . . 3

CHAPTER III

The Period of Charles II to William III . . . . . 5

CHAPTER IV

The Eighteenth Century . . . . 9

CHAPTER V

The Nineteenth Century . . . . 13

PLATES

Following Page 14

# INTRODUCTORY NOTE

THE aim of this book is, as far as possible, to illustrate in a compact form, convenient to the average reader, all types of English furniture from Gothic times to the mid-nineteenth century. A few pictorial illustrations have been introduced as well as views of interiors, in order to give some idea of the backgrounds of furnished rooms at different periods and to invest the subject with a human interest.

We desire to express thanks to the Director of the Victoria and Albert Museum for the opportunity of illustrating numerous examples of furniture in the National Collections as well as specimens which have been exhibited from time to time in special loan exhibitions. Thanks are also due to Messrs. Hodder & Stoughton for permission to reproduce a few plates from *Thomas Chippendale*, by Oliver Brackett (1924) [Plates 208, 224, 233, 238, 245, 248]. The photographs of Mr. Thursby-Pelham's collection (with one exception, Plate 221) have been obtained from the editor of *Country Life*.

CHAPTER ONE

# Gothic and Early Tudor

EXAMPLES of English furniture earlier than the reign of Henry VIII are of comparative rarity. In order to form an intelligent idea of the furnishing of houses in the 14th and 15th centuries we must fall back on the pictorial manuscripts of the period, for the actual specimens of furniture which have survived the vicissitudes of five centuries are few in number. Illustrations depicting the life of the period refer largely to the nobility and wealthy families of the time. That the middle classes and the peasants had a certain amount of furniture used in the ordinary course of life can be inferred from contemporary literature, but this furniture must have been of the rudest and simplest character.

Practically all the artistic talent of the people was devoted to the decoration of cathedrals and churches, and the magnificent work found in the carving of stalls, reading-desks, misericords and the like, and the painting of ceilings and altar-pieces bear witness to the vigorous native craftsmanship of the 13th to 15th centuries. To this period belongs the foundation of the Guilds formed for the protection of various crafts and trades, some of which—the joiners, carpenters, turners and upholders —were concerned with furniture-making and woodworking.

Among types of furniture of this early date the chest was the object of commonest utility, being constructed as a rule of oak. The most primitive chest was carved from the trunk of the tree. In the 13th and 14th centuries are found chests formed of boards or planks mortised together, ornament at first often taking the form of medallions carved with geometrical devices and afterwards of tracery and sometimes floral designs. A development in the early 16th century produced panelled chests, the front formed of panels within framework similar to the panelled rooms of the time, with ornament consisting of carved linenfold or heads within medallions. Heraldic devices, also, were characteristic of the age of chivalry. This type of chest lasted throughout the 16th century, decoration varying with succeeding changes of fashion. In early times the chest had many uses. Its most obvious function, placed often at the foot of a bed, was to contain clothes and valuable articles, but it could serve the purpose of seat or table, the lid (according to manuscripts) being sometimes inlaid with a board for chess. At a time when families were constantly moving from place to place the chest could serve the function of a trunk and, according to contemporary stories, was sometimes found by ladies to be a useful receptacle for concealing their lovers.

In early times the chair was not an object of general use, being provided possibly for the host, while the family and guests had to content themselves with stools and forms. By the time of Henry VIII oak chairs of solid box-like structure are found carved often with linenfold or medallion heads. Chairs with legs also began to be made towards the middle of the 16th century. The solid table came into use about the same date, supplanting the board and trestles which had previously been general. Primitive sideboards were also found, with napkins and silver vessels placed upon them.

But the most striking feature of the furniture of the Middle Ages and for centuries later was the bedstead. Until the early 16th century the bedstead was mainly conspicuous for its hangings,

having a canopy fixed to the ceiling with curtains and valances of rich materials. It was not till the time of Henry VIII that footposts became general, the earliest type being of slender proportion carved often with lozenges and rosettes in the manner of the period. The bedsteads of the nobility were objects of great extravagance. Among a vast number of magnificent objects sold by auction during the Commonwealth was a bedstead belonging to Henry VIII described as " One beddstedd apparrelled with rich Crimson Cloth of Gold Tyssue, embroidered with King Henry ye 8th Letters Crowned, with all the Furniture thereunto belonging ". Imposing as the bedsteads of the 15th and following centuries were in appearance, they were none the less designed for comfort, and in wills and inventories are found mention of mattresses, blankets, sheets and pillows, in fact the entire equipment of the bedstead as known to modern civilization. As a rule, until the 15th century, both men and women slept naked. Among the middle classes the family and guests often occupied the same bedchamber. In Chaucer's " Reeve's Tale " a miller, wife, daughter, and child had beds in the same room, as well as two young clerks detained on business, the complications which followed being related with the broad candour characteristic of the time.

It would be a mistake to assume that the houses of the English people, or certainly of the wealthy families, were barren or uncomfortable in early times. Tapestries on the walls, cushions on the seats, panelling and ceilings and even furniture painted in the brightest colours and gilded, must, with the costumes of the men and women, have often presented scenes of barbaric richness difficult to realize from the faded relics which have survived to modern times.

CHAPTER TWO

# Elizabethan and Early Stuart

THE Tudor period, although it witnessed a gradual development in decoration and furniture in England, produced nothing of a revolutionary nature, as was the case in the latter part of the 17th century after the Restoration of the Monarchy. But there were at work a variety of forces which had a vital effect on the lives of the people. During the 15th century the country had been torn with faction and civil war. The houses of the nobles were built rather as fortresses than permanent dwellings, and their furniture was of a movable type designed to be carried from place to place as emergencies occurred. But the peace which followed at the time of Henry VIII brought in its train a new spirit. Great houses began to be built throughout the country designed for peaceful occupation. On their decoration vast labour and expense were lavished, and their furniture began to assume a solid and permanent character.

Feudalism was dead. The spirit of the Renaissance, already in full blossom in Italy, was beginning to take root in England. The refining influence of classical knowledge was having its effect on the arts and literature of the country. Wolsey had brought over Italian sculptors to set an example in technical accomplishment to English artists. Torrigiano was working at Hampton Court. Thus in England of the 16th century, in architecture, sculpture and painting can be found a marked Italian character showing itself in appreciation of brilliance of colour and gilding and skilful execution. In carving the subtlety of relief of the foreign craftsman is most noticeable side by side with the comparatively rude and primitive work of the Englishman.

The suppression of the monasteries brought power into the hands of the nobles, and the rise of the merchants was beginning to give to the trading classes an importance which they had not hitherto enjoyed. England had previously been a remote island on the outskirts of Europe, but the discovery of America and other causes shifted the centre of sea power from the Mediterranean to the North Sea and made her in the 17th century the first trading nation of the world.

The decoration of buildings and furniture during the time of Henry VIII had a transitional character, Gothic and Renaissance details being often blended together. But by the reign of Elizabeth the Renaissance style was fully developed, although in remote country districts traditional forms and ornamental details of earlier periods lingered sometimes for a century. Both in panelling and furniture a strong Flemish influence is often found during the latter part of the 16th and the early 17th century. A few new types of furniture developed from older forms, but the general character of the interior of the house was still comparatively primitive and distinguished for the simplicity and solidity of its furniture. Oak was still the wood in general use, though walnut was fashionable for the most costly and important work. Apple, pear, holly, bog oak and a variety of other woods were used for inlay. A marked feature of the period are heavy bulbous ornaments on bedposts and legs of tables. Chests were still in common use, panelled on front and sides, and carved and inlaid often with considerable skill and richness. A development of the chest produced the Court Cupboard, which, with the sideboard, was an essential feature in the furnishing of the Hall. Typical chairs had still solid backs, but by the time of Charles I upholstered seats and backs began

to take the place of the movable cushions which had hitherto been universal. In certain districts (notably Yorkshire and Lancashire) the settle, a long seat with solid back, was frequently found. Tables of rectangular shape were characteristic of the period, sometimes long and narrow, at other times fitted with wings which could be drawn out.

It would not be possible at the present day to find a house of the Elizabethan or early Stuart period from which an accurate idea of the appearance of the furnished rooms of the time could be gathered. Time has faded the materials, and fashion as a rule discarded the original furniture in favour of types made at later periods. But numerous inventories exist from which, with a little imagination, it is not impossible to picture the scene. The Inventory of the Castle of Arundel, dated the 20th July in the 22nd year of the reign of Queen Elizabeth (1578), contains much valuable information. The Great Hall was furnished as follows :—

*Imprimis, Hangings of sundry ancient stories iii pieces. Item, vi tables upon standing tressels, with benches next the wall. Item, one paier of great andyrons of yron. Item, hanging of olde stories vi pieces. Item, ii Turkie carpetts for the round window, and one olde one for the other window. Item, one great Turkie foote-carpett under the Table, and one uppon the Table there. Item, ii Turkie carpetts uppō the cubberd. Item, one faire long quishion for the windowe, with my lord of Arundell his armes imbrodered wth golde and silver. Item, i long quishion of crymson wrought velvet, and one little quishion of the same. Item, one chaire and quishion of blacke velvett, fringed wth blacke and yellowe. Item, one chaire of blewe velvett. Item, ii long Tables of firre uppō tressels. Item, xvi joined stooles of waynescotte. Item, ii joined formes of oke. Item, i paier of andyrons of brasse. Item, ii cubberds of oak.*

The Hall was the principal living room and at long tables the family dined. The centre of the table was occupied by a salt-cellar, which served the purpose of dividing the diners according to their importance or social position. Before dinner, hands were washed in a bowl held by a servant. This custom was rendered necessary by the fact that food was taken from the dishes by the fingers. The habit of eating with the fork is not supposed to have been general in England before the time of James I., though the custom had existed in Italy for some time previously, as the statements of travellers attest.

Elizabethan houses contained also a Long Gallery, numerous bedrooms and sometimes a Dancing Chamber. The Gallery, being often used for games or exercise, contained, as a rule, but little furniture. The furniture of the Gallery at Arundel consisted of—

*The Gallerye—Item, viii hangings of greene clothe, bordered with sarcanett. Item, vi wallnut-tree chairs, wth marke-tree. Item i square table of marke-tree, wth a frame. Item, i cubberd of wallnut-tree. Item, vi joined stooles of wallnut-tree. Item,* 3 *chaiers of blacke lether.*

It will be noticed that most of the furniture of the Gallery was of walnut wood, and in many cases inlaid. A frame table is mentioned, and it is surprising to find no less than nine chairs recorded.

Much of the most extravagant and important furniture made in England up to the time of Charles I was lost sight of and never recovered owing to the sale of the contents of the Royal Palaces during the Commonwealth. A great number of buildings at that date were ranked as Royal property, including the Tower of London, Denmark House (afterwards Somerset House), Whitehall Palace, Hampton Court, Greenwich, Wimbledon and Richmond Palaces, Windsor Castle, St. James's Palace, Sion House, Parliament House, Theobalds, Bewdley House, Kenilworth Castle, Holdenby House, Newmarket, Carisbrooke Castle and Ludlow Castle. Lists exist to-day of the contents of these palaces, including tapestries, silver and furniture, giving the names of the purchasers at the sale and the prices paid, so that we are able to judge that an immense amount of furniture often of great magnificence was made to furnish the important houses of England during the Tudor Period.

CHAPTER THREE

# The Period of Charles II to William III

THE Commonwealth witnessed no development in English building or decoration, but rather a period of stagnation. Such furniture as was made possessed a dull and puritanical character, being heavy in form (sometimes serving a double purpose such as a combined chair and table) and usually barren of ornament and lacking in artistic sensibility. But with the Restoration of the Monarchy and the return of Charles II in 1660 a violent reaction occurred, which was reflected in manners, dress, building and furnishing, in fact in the whole standard of social life. A weight of depression had been lifted from the people and they were willing enough to follow the example of a brilliant and licentious Court.

The extravagance of the Royal households was intensified by the recklessness of the King's mistresses. Louise de Kerouaille, descended from a distinguished French family, had no little influence in introducing into England the most modern and luxurious fashions from France and Italy. Her English rival, Nell Gwyn, not to be outdone, showed surprising ambition in her schemes of furnishing and decoration. Verrio was commissioned to paint the ceilings of her house at Windsor. Her residence in Pall Mall was fitted with a room, after the Italian fashion, in which the walls and ceilings were formed of mirrors. She had a silver bedstead, which must have been both extraordinary and original, adorned with a representation of Jacob Hall dancing on the tight-rope, a head of the king, cupids and other devices.

The revolution in taste affected architecture, decoration and furniture. The traditional plan of the house slowly developing from Gothic times, the Great Hall, the Long Gallery and the rest gave way before the Palladian design with an Entrance Hall and room leading to room throughout the building. This was in fact a properly conceived plan as opposed to the previous irregular and accidental arrangement based on tradition. And when it comes to the decoration of the house, the case was similar. Panelling previously had consisted of small panels, usually rectangular, within moulded framework, with a richly carved chimney-piece forming the central feature of the design. In the new style all this was completely altered. In panelled rooms of the late Stuart period, walls were covered with long panels and a chair rail, and proportion was systematically calculated according to rules based on the Orders of Classical Architecture.

In furniture the revolution was complete. The new taste for luxury, refinement and foreign fashions turned its back in contempt on the solid oak chairs, tables and cupboards which, in the Elizabethan and earlier periods, had been slowly developing without essentially altering in character. This attitude is well illustrated by a dialogue in Wycherley's comedy, *The Gentleman Dancing-Master*, between an affected dandy and a fashionable woman of the town :

MR. PARIS. *But what allowance? Let's come to the main business; the money.*

FLIRT. *Stay, let me think. First for advance-money, £500 for pins.*

MR. PARIS. *A very wife!*

FLIRT. *Then you must take the lease of my home, and furnish it as becomes one of my quality; for don't you think we'll take up with your old Queen Elizabeth furniture, as your wives do.*

MR. PARIS. *Indeed, there she is least like a wife, as she says.*

As far as furniture was concerned, the taste for new fashions showed itself not only in the introduction of new types but in the nature of the wood used in their construction and in the methods of decoration employed in their embellishment. Manners tending to more refinement demanded types of furniture more in keeping with a civilized way of living. Thus, in place of the simple tables, chairs and cupboards which had previously been required to serve all the purposes of domestic life, new forms came into use from the time of Charles II onwards, and in a large number of cases have altered but little till modern times. Bookcases, chests-of-drawers, bureaus, writing-cabinets, candlestands, long-case and bracket clocks, can be selected as representing some of the most obvious types of furniture, which, at first introduced by the Court and wealthy families, soon began to be adopted by the middle classes. In remote country districts, however, the traditional forms of an earlier age lingered for long periods.

The type of chair which became general after the Restoration showed not the slightest relationship to the oak chair of the Elizabethan and early Stuart period. The new type was fashioned, as a rule, in walnut wood, with rails spirally turned or of baluster shape, and back and seat filled in with canework. This was a purely French or Flemish model, and at the present day foreign examples are often passed off as English and escape detection. In many cases backs and seats were solid, and upholstered in Italian velvets or damasks with rich fringes. To add to the brilliant effect in the most sumptuous houses of the time, furniture was often gilded, and sometimes tables, candle-stands, sconces and mirrors were made in silver.

In order to obtain a greater lightness and elegance, the fashion arose during this period of veneering with woods of fine quality on a common carcase. By this method it was possible not only to produce surfaces remarkable for richness in tone and colour, but further to obtain unmistakable ornamental effects by the selection of woods of pronounced marking ingeniously arranged to form patterns. From this method of decoration it is but a step to the fashionable marquetry which was now used to add colour to all types of furniture. Introduced from Holland this process in the hands of the English craftsmen reached a high pitch of excellence, whether in the earlier form of floral designs with tulips, roses, and carnations grouped together, or in the later type of ornament (sometimes known as " seaweed " marquetry) where the surface is covered with symmetrical arrangements of fine scrolls.

Among other processes of decoration, lacquerwork stood high in public favour. Trade with the East was bringing into Europe examples of Oriental workmanship which were highly prized both as curiosities and works of art. John Evelyn referred to " Japann'd Cabinets and Skreens " in the apartments of Louise de Kerouaille in Whitehall Palace. Attempts to copy the Oriental lacquer soon became the fashion, and much of the work of this type now found on clocks and cabinets was done in England and often by amateurs. The designs, which were of Chinese character, were commonly executed on a black or dark blue ground, and less frequently on a red, green or yellow ground, the compositions in the earlier work being raised in slight relief. Although this so-called English lacquer has an attractive decorative effect, it possesses, as a rule, but little technical merit, and cannot be compared with the masterly work of the Oriental craftsmen.

The introduction of glass was a distinguishing feature of this period. Windows had previously been small in size with heavy mullions, but in the new architectural style, rooms were flooded with light from tall windows fitted with sashes, having small rectangular panes of glass within wooden framework. A similar scheme was followed in the glazed doors of bookcases and other types of furniture. Mirrors also began to take an important place in the architectural design. The narrow spaces between windows were designed for tall mirrors, such as can still be seen at Hampton Court. Rectangular mirrors also were fixed into panels above the chimney-piece. In the case of furniture, mirrors were fitted into dressing-glasses and sometimes into the doors of cabinets. Hanging mirrors,

however, were not yet so common as they became at the time of Queen Anne and during the 18th century.

Wood-carving at this date was brought to a high pitch of excellence both in architectural work and furniture, though in furniture it had serious rivals in marquetry, lacquer and gesso. The name of Grinling Gibbons stands out among wood-carvers of the later Renaissance in England. This talented craftsman was discovered by John Evelyn, carving in high relief a representation of the Crucifixion copied from a painting by Tintoretto. This carving has recently been identified by Lord Stamford at Dunham Massey Hall, his house in Cheshire. Profiting, no doubt, by Evelyn's introduction, Gibbons was henceforth employed to execute the carvings in some of the churches designed by Sir Christopher Wren, and received many commissions to carve overmantels, frames and doorways in country houses throughout the land. His work is familiar and has been thoroughly classified. These designs of hanging fruit and flowers, sometimes with musical instruments and symbolical trophies added, all treated with extreme realism, were new to England, though similar work could be found some years earlier on the Continent, as in the case of the carvings by Quellin in the Town Hall at Amsterdam. Many of the carvings in English country houses possessing this realistic character were at one time loosely attributed to Gibbons, but modern research has shown them often to be the work of other craftsmen. Gibbons, in fact, however much his work can be criticized from the aesthetic standpoint, presented, in this branch of art, models of technical brilliance which had a lasting influence on the wood-carvers of England.

There are many houses still standing in England from which it is possible to form an idea of the decoration and furniture of this period. From the state-rooms of Hampton Court Palace, in the part of the building which Sir Christopher Wren designed, much can be learnt. Panelled walls with carved cornices and doorways, chimney-pieces with marble bolection mouldings and realistic carvings by Gibbons on overmantels, corner fireplaces with shelves to support china, lofty upholstered bedsteads adorned with plumes, gilt screens and candlestands, walnut cabinets and clocks—all such features bring the period before the eye with some completeness. In all this work the influence of Daniel Marot can be traced. This brilliant artist, the son of Jean Marot, a well-known French architect, was born in France in 1660, but after the Revocation of the Edict of Nantes, at the age of twenty-five, took service under William of Orange. His talents were subsequently devoted to the decoration of buildings in Holland. Styling himself " architecte de Guillaume III roy de Grande Bretagne ", he published in 1698 a book of designs on which his reputation in England has been largely based. These compositions, whether for lofty bedsteads crowned with plumes or for interior decoration in the Chinese and other styles, show imaginative conception combined with a certain fantastic extravagance which was tempered, however, by a fine artistic sense. There is no direct evidence to show that Marot visited England, though he probably exercised some superintending control over the decoration of Hampton Court. There is no doubt that he designed the coach now known as " The Speaker's Coach ", for which a drawing inscribed *Carosse van syn Majesteyt van Groot Bretagnie gemacht in de Haigh de 20 July 1698* is found among his published works. The influence of Daniel Marot can be detected in English furniture and decoration from this date up to the time of Chippendale.

There are other houses of the period in various parts of the country still containing their original furniture, but none of them perhaps recalls the spirit of the time with such sensibility as does Boughton House in Northamptonshire. This famous mansion was largely rebuilt towards the end of the 17th century by Ralph, Duke of Montagu, who had been Ambassador to the Court of France, and was famous for the magnificence of his tastes and the pomp of his entertainments. The house contains a succession of state-rooms all completely furnished, and remaining to-day, except that gilding is tarnished and materials faded, almost unaltered since the time when William III paid

his state visit. The magnificent state bedstead crowned with plumes, with hangings of crimson brocade with floral pattern in gold thread and gold fringes, has now been presented to the Victoria and Albert Museum by the Duke of Buccleuch, but the rest of the furniture remains in position. The state bedroom has a ceiling painted by Verrio with " Mars and Venus ", and English tapestries with the " History of the Apostles " on the walls. Furniture consisted, in addition to the bedstead, of a set of six chairs, a settee with cushions, two stools upholstered in similar red damask, as well as a walnut table and candlestands, and a mirror with glass frame hanging between the windows. A typical bolection moulding of marble surmounted by a mirror surrounds the fireplace, which was furnished originally with steel hearth, firedogs, shovel, tongs, bellows and brush. Other rooms are not less lavishly furnished, and the whole scene brings home vividly to the imagination the high standard of artistic achievement in England at this period.

CHAPTER FOUR

# The Eighteenth Century

THE beginning of the 18th century showed a gradual development in English furniture without introducing striking novelties. The adoption of the Dutch model of the chair with rounded back and solid vase-shaped splat and cabriole legs with claw-and-ball feet are marked features of the reign of Queen Anne. Habits and manners also introduced a few new types. The passion for gambling which lasted throughout the century made card-tables an essential feature in the furnished rooms of the period, and the habit of tea-drinking produced the tea-table, usually a column with tripod base supporting a circular top. But, in a general sense, neither in building, decoration nor furniture were any remarkable changes apparent.

The early Georgian style, placed midway between the characteristic work of the time of Queen Anne and the complicated mannerisms of the Chippendale period, has certain distinguishing features. The fashion among wealthy families of travelling in Europe had developed a pronounced taste for Italian architecture, paintings and sculpture. Palladian architecture was worshipped with slavish idolatry. The rules of the Five Orders were adopted as the beginning and end of architectural design. Regardless of considerations of climate, great houses were erected in England on the Italian plan with an entrance hall approached from outer steps and a succession of rooms within leading one from the other.

The "melancholy grandeur" of these Palladian mansions demanded suitable furniture. Thus it came to pass that a type of heavy gilded furniture of Venetian character was made in England essentially for this purpose. The name of William Kent is associated with this movement. The son of a coach-painter in Yorkshire, Kent was sent to study in Italy, where he came under the influence of the Earl of Burlington. Through the recommendation of his patron he afterwards made a considerable reputation in England, and was responsible for many important buildings, among which the Admiralty, Devonshire House and Houghton Hall can be named. He also designed furniture. Though much of his work was bad in taste and lacking in refinement, Kent deserves consideration from the fact that he conceived his subject as a whole. His heavy gilded side-tables and pedestals were designed to occupy a definite place in his scheme of decoration.

This type of work, however, concerned only the great houses throughout the country. With the bulk of the people the traditions of the style of Queen Anne were followed with some developments. Mahogany began to succeed walnut as the wood in common use. Furniture generally was heavy in character. Distinguishing features were lions' paw feet, masks human and grotesque and Greek fret friezes.

Hogarth's satirical series of paintings *Marriage à la Mode*, apart from their dramatic interest as representing "a variety of modern occurrences in high-life", are invaluable as records of the furnishing and decoration of typical houses about the date 1740. Of the two scenes which we illustrate, the first, *Shortly after Marriage*, takes place in a drawing-room, said to be copied from No. 5 Arlington Street, where Horace Walpole lived. The room is divided into two parts by an arch supported by columns painted in imitation of blue marble with gilt capitals. The walls are

coloured pale green. A variety of Chinese figures and grotesques are crowded on the mantelshelf. On the floor is a Turkey carpet. The time is early morning, and the young viscount, returned from a debauch, is sprawling on a chair—a typical example of the solid Georgian type covered with red material. His wife, the City Alderman's daughter, half asleep, has been taking tea at a tripod table. In the farther room, in the centre of which hangs a silver chandelier with red cord, a servant is putting things in order after a night of gambling, as the card-tables suggest.

In any consideration of English furniture of the 18th century the name of Thomas Chippendale stands out vividly. Evidence exists to show that this remarkable personality was born in Yorkshire in 1718, the son of a joiner on a country estate. It seems probable that he was placed as a young man under a London cabinet-maker, for by the age of thirty-six (in 1754) he had attained sufficient celebrity to be able to publish *The Gentleman and Cabinet Maker's Director* from his shop in St. Martin's Lane. This ambitious work was a great success, for a second edition was published in the following year and a third enlarged edition in 1762. The book is an invaluable document to all students of the subject. From it we are able to judge that by the middle of the eighteenth century furniture was made for all the purposes of domestic life as known to-day. In addition to designs for types which had previously been in common use—bedsteads, chairs, tables, cabinets, bookcases, clocks and the like—the *Director* illustrates mirrors, screens, candlestands, lanterns, pedestals, hanging shelves, wine coolers, dressing-tables, shaving-tables, washstands, picture-frames, tea-caddies, in fact every kind of furniture which a civilized people could require.

The psychology of the mid-eighteenth century was peculiar. Chippendale received his early training in the Palladian school and introduced the Orders of Architecture at the beginning of his book. Two strange and conflicting influences, however, intervened to complicate his work at this period. Fashion, on the one hand, was leaning towards the study of the arts of China. Another school was finding an interest in Gothic art. Chippendale, as an enterprising business man scenting a market for Chinese and Gothic fashions, essayed designs for furniture in these styles, and complicated his Georgian and rococo models with spurious Chinese and Gothic details.

We know little of Chippendale's actual workmanship during this period, but we can judge from the Introduction to the *Director* that he was not such a slave to mahogany as is commonly supposed, but favoured both gilded and lacquered furniture in appropriate circumstances. It is at a somewhat later date that we are brought in touch with his position as a craftsman through the evidence of bills of his firm preserved in country houses. Nostell Priory and Harewood House in Yorkshire both possess documents of this nature, and the furniture still remains in position. At both these houses Chippendale was working in conjunction with the architect Robert Adam, at Nostell between 1766 and 1770, at Harewood between 1771 and 1775. Nostell contains furniture in most of the styles in which Chippendale is known to have worked. The library has a mahogany writing-table which is a masterpiece of design and execution, and the house contains further an inlaid commode in the French style of Louis XV and mahogany and lacquered pieces of various types. Chippendale's furniture at Harewood was evidently made from Adam's designs and has nothing in common with the models engraved in his book.

From the evidence of accounts we know further that Chippendale's firm ("Chippendale and Haig" after about 1770) was employed to furnish Mersham Hatch in Kent for Sir Edward Knatchbull and David Garrick's house in Adelphi Terrace, but in neither case can the furniture now be traced. At both houses Robert Adam was the architect. Some of Chippendale's correspondence with Sir Edward Knatchbull has been preserved and throws some light on his character and business methods. The Garrick accounts are documents of peculiar interest, giving in detail the furniture and hangings in each room of the house; mahogany chairs and sideboard were

found in the dining-room, inlaid commodes and mirrors in the drawing-room and suitable furniture in the library and bedrooms.

There is every reason for assuming, also, that Chippendale decorated and furnished Carlisle House in Soho Square, the house where Teresa Cornelys gave her famous entertainments. This notorious personality, the friend of Casanova, the Venetian adventurer, was made bankrupt in 1772. In the following year proceedings taken in the Court of Bankruptcy showed that Thomas Chippendale was one of her largest creditors. Carlisle House contained rooms decorated in the Chinese and Etruscan fashions, and the brilliant balls and masquerades which took place within its walls were constantly referred to by contemporary writers.

Chippendale died in 1779 of consumption and was buried in the churchyard of St. Martin's-in-the-Fields. From the evidence in our possession we can assume him to have been an enterprising business man of great energy. That he was not overburdened with commercial morality seems probable. That he was something of an artist can be judged from his original drawings for the *Director* which are preserved at New York and South Kensington. None of his imitators have ever produced anything so ambitious in conception as the *Director*, the work on which his fame is largely based. It is only during recent years that we have been able to form an estimate of his merits as a craftsman, and from this point of view there is little doubt that he can be ranked as a genius.

Modern research has thrown some light on Chippendale's contemporaries and predecessors, but for the most part they remain shadowy personalities. Many names have now been unearthed from records. Tradesman's cards, often attractive and ingenious designs, give a few facts about cabinet-makers and salesmen, the addresses of their shops and usually the nature of the goods in which they specialized. Signed furniture, though rare, is sometimes found, as in the case of cabinets by William Bennett, of which a few examples are known. The accounts for furnishing Kenwood for Lord Mansfield show that numbers of craftsmen were employed, among them William France, a neighbour of Chippendale's in St. Martin's Lane. Published designs are also a source of information. Edwards and Darley showed great enterprise in the Chinese style during the temporary boom of this fashion. Thomas Lock specialized in the rococo style. Ince and Mayhew and Robert Manwaring produced books of designs of general character.

Robert Adam occupied an important position as a designer of furniture in the third quarter of the 18th century, but his work must be regarded from a different angle from that of the practical and theoretical cabinet-makers of the period. Although the most fashionable architect of the day, Adam conceived his architectural schemes as complete compositions, and designed furniture, fittings and carpets in unison with the interior decoration of the house. The Soane Museum possesses a remarkable series of his designs for furniture. These drawings, of which the earliest is dated about 1762, show that he made elaborate designs, usually in colour, for all types of furniture suitable for important houses of the period, such as chairs, sofas, bedsteads, mirrors, candlestands, and picture-frames.

The heavy mahogany furniture which had agreed in style with the interiors of the early Georgian period were not suited to Robert Adam's sensitive schemes of decoration. More refinement both in form and ornament was required. Thus arose after about 1770 the taste for elegant furniture of pure classical design, sometimes carved, but more often painted or inlaid. Associated with furniture and decoration in the Adam style should be mentioned the names of Angelica Kauffman, Cipriani and Pergolesi.

Although taste was constantly changing in the latter part of the 18th century, the style which Robert Adam evolved influenced the more middle-class cabinet-makers of the period, among whom the firms of Hepplewhite and Gillow stand out prominently. The pompous magnificence which

Chippendale had been brought up to admire gave way before the " elegance and utility " of his successors. In a certain sense the furniture of England now arrived at its highest pitch of excellence. Suitability of purpose seems for the first time to have been recognized as one of the primary laws of furniture design. To this result the spirit of the age, which was rapidly freeing itself from the stilted and pedantic mannerisms of the past, did much to contribute.

As far as types of furniture are concerned, the new school had nothing much to add to the varied selection of models which Chippendale had brought to the notice of the public. But there was in general a simplification of form and refinement of detail which corresponded to the new attitude of mind. With these qualities extreme skill in execution went hand in hand. Although mahogany was still regarded with favour, its popularity was disputed by satinwood towards the end of the century, just as carving began to give way before inlaid and painted decoration. Chairs of the period, now comparatively small in size, with oval or shield backs and straight tapering legs, were built essentially to fit the body, combining elegance with comfort and strength with grace. Hangings and coverings of furniture underwent a parallel development, light silks and cottons with striped and spotted patterns taking the place of the heavier damasks and tapestries of an earlier period.

The term " Sheraton " has been adopted by popular consent to represent the character of English furniture of the end of the 18th century. Although this expression offers a convenient label for classification, it must not be imagined that Sheraton himself made much of the furniture that is generally put down to his name. Trained originally as a cabinet-maker in the county of Durham, Thomas Sheraton came to London, where he devoted himself mainly to the publication of books illustrating the character of contemporary decoration and furniture. His most important work, *The Cabinet-maker's and Upholsterer's Drawing-book*, brought out in 1791, contains a great number of admirable engravings of furniture, many of which were probably designed by himself, though the work of other men was included. Much valuable information is contained in the text, but the author was handicapped by his own unbusiness-like temperament, combined with a desire to pose as a scholar, a tendency which caused him often to lose himself in a maze of historical, religious and philosophical speculation.

CHAPTER FIVE

# The Nineteenth Century

THE beginning of the nineteenth century, though it witnessed a marked political and intellectual development, found a state of decadence in the arts of England. It may be that the absence of any outstanding personalities helped to contribute to this result. Robert Adam appears to have been the last vital force in architecture, the last man to deliver a message or found a school. The intellectual liberty of thought and action combined with lofty romance, which Byron and Shelley shouted from the housetops, found no echo in the timid and lifeless architecture, painting and decoration of the day. Inspiration was dead, and men blundered from one borrowed absurdity to another.

At the commencement of the century a fashion derived from the French Empire had a considerable vogue of popularity. This style had a symbolical meaning in France, but had no similar significance in England. Sheraton in one of his later works, *The Cabinet Dictionary*, introduced designs showing this influence. Much of the furniture of this type, sideboards, sarcophagus-shaped wine-coolers and the like, are well designed and skilfully executed. But the style, on the whole, was cold and depressing. It possessed, on the other hand, the negative merit of restraint. Another negative quality, the term " chastity ", was constantly applied to the work of this period by contemporary writers.

The super-sensitiveness of form and decoration which was characteristic of furniture design at the end of the 18th and beginning of the 19th century showed itself also in elaboration of fittings. Much ingenuity was often displayed in this work. Work-tables, dressing-tables, washstands and the like were often fitted with an immense number of small drawers and receptacles, and so excellent, as a rule, was the finish of the cabinet work, that the most intricate mechanism still works perfectly after a hundred years.

There was a cabinet-maker named George Smith who brought out in 1826 a publication entitled *The Cabinet-Maker and Upholsterer's Guide*. Smith was a man of some position and styled himself " Upholsterer and Furniture Draughtsman to his Majesty ". He introduced a number of designs for contemporary furniture, designs which possess a certain interest as illustrating the work of this period. Although not much distinguished for style or artistic merits, these drawings are worthy of consideration historically as links in the chain of development. Unconsciously also Smith illustrated the lack of imagination and originality of his time by introducing designs for interiors in the Egyptian, Greek, Etruscan, Roman, Gothic and Louis XIV styles.

Some interest has been awakened during recent years in English furniture of the first half of the 19th century. Though most of the work dating from 1820 onwards cannot be commended for design, it possesses a certain value for sentimental reasons, partly as a reflex of the mentality of the time and partly on account of various curious processes of decoration which were popular for short periods. Among the latter can be named shell-work, papier-mâché decoration and a type of marquetry work known as " Tonbridge " ware. A vast amount of labour and ingenuity was sometimes expended in making ornaments of various types in which designs of baskets of flowers

and other devices were executed in a variety of shells with an extraordinary effect of realism. Shell-work of a somewhat simpler character appears to have been occasionally done in the 18th century. Papier-mâché work was a regular industry until the middle of the century, and was applied to various types of furniture, such as chairs, tables and boxes, realistic paintings of landscapes, and flowers sometimes with mother-of-pearl inlay being favourite features of design. The "Tonbridge" ware, in which a variety of designs were executed in a mosaic of woods, was in reality a revival of an older process, for Tonbridge has been renowned for work of this nature since the time of Charles II.

All these trivial fashions, however, were but a sign that public taste was floundering in a state of uncertainty without a definite policy or high artistic ideal. The Great Exhibition of 1851 was an attempt to remedy this state of affairs by bringing before the eyes of the people the finest examples of European craftsmanship since the Middle Ages. Admirable as this movement was from the educational standpoint, it did not succeed in starting a national school of original design in architecture and the minor arts. Rather it resulted in a desire to put on the market reproductions of the masterpieces of past ages. In English furniture Chippendale and Sheraton were elected as the best and most adaptable masters, and furniture made from their designs was soon in public favour.

The Victorian period showed a taste for rooms crowded with furniture without uniformity of style, expensive and respectable. Dining-rooms had heavy mahogany tables with bulbous legs and massive sideboards covered with carving, all well constructed as though designed to last for centuries. It appeared to be the ambition in drawing-rooms to leave as little as possible of the floor space uncovered, for tables with table-cloths, chairs with antimacassars, screens, racks, pianos and chiffoniers jostled each other in confusion. Numerous photographs of Royalties, relatives and professional beauties were considered necessary to complete the scheme.

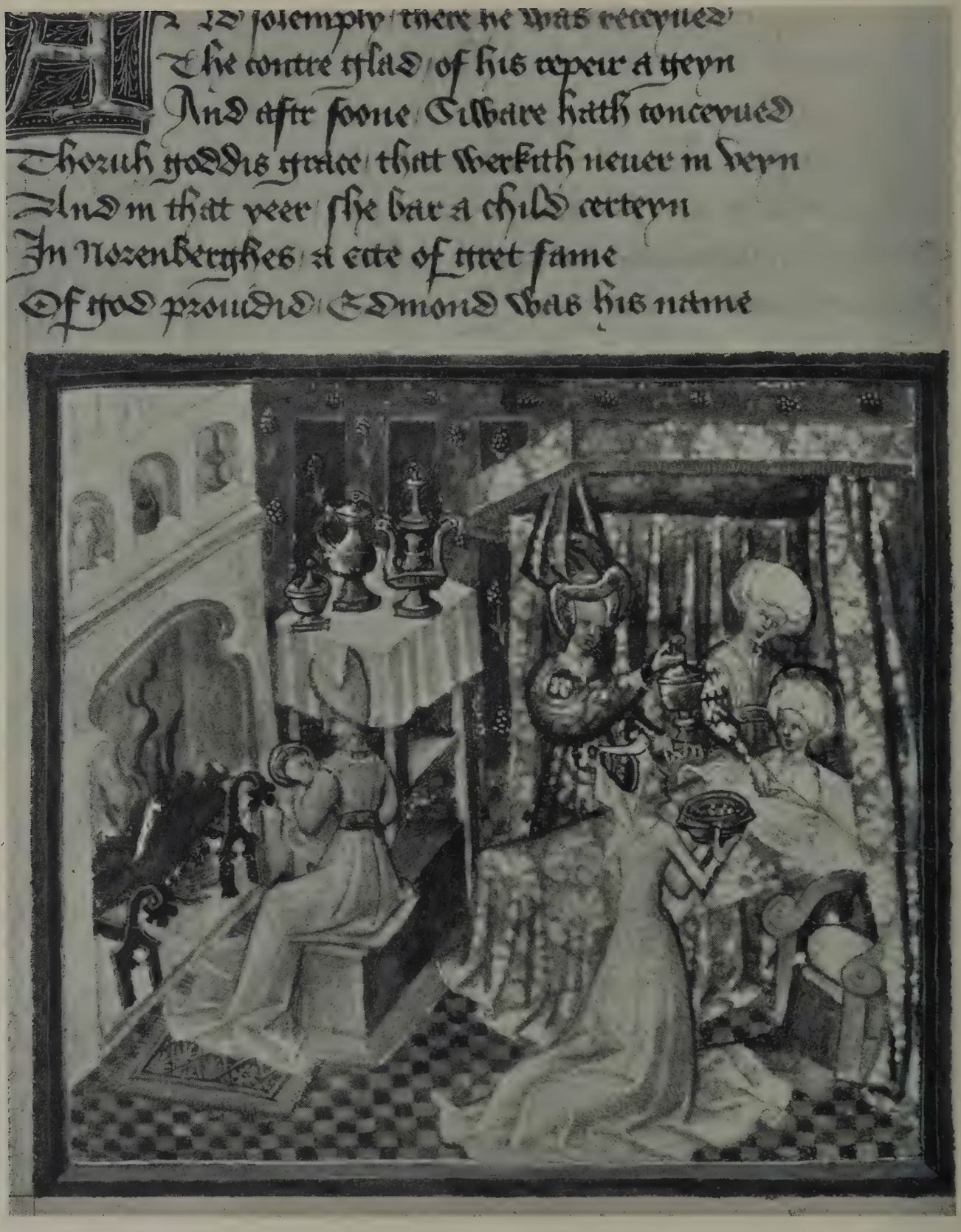
The pre-Raphaelite school, with the predominating personality of William Morris in the decorative arts, represented later in the century a reactionary movement born of enthusiasm of high ideals. Although, in a sense, diametrically opposed to the trend of development in contemporary life, the work of this school has undoubtedly exercised a marked influence over modern decoration and furniture in England.

# The Plates

DINNER SCENE. English illuminated MS. Date 1340

(Above) CARVING AND SERVING A MEAL. English illuminated MS. Date 1340

*British Museum.*


Ad solempnly there he was receyued
The contre tyslad of his cepeur a teyn
And aftr soone Tilbare hath conceyued
Thorugh goddis grace that werkith neuer in veyn
And in that veer she bar a child certeyn
In Nozenbergshes a cite of stret fame
Of wod prouder Edmond was his name

INTERIOR OF A ROOM. English illuminated MS. Early 15th century

*British Museum*

OAK MISERICORDS. *c.* 1415

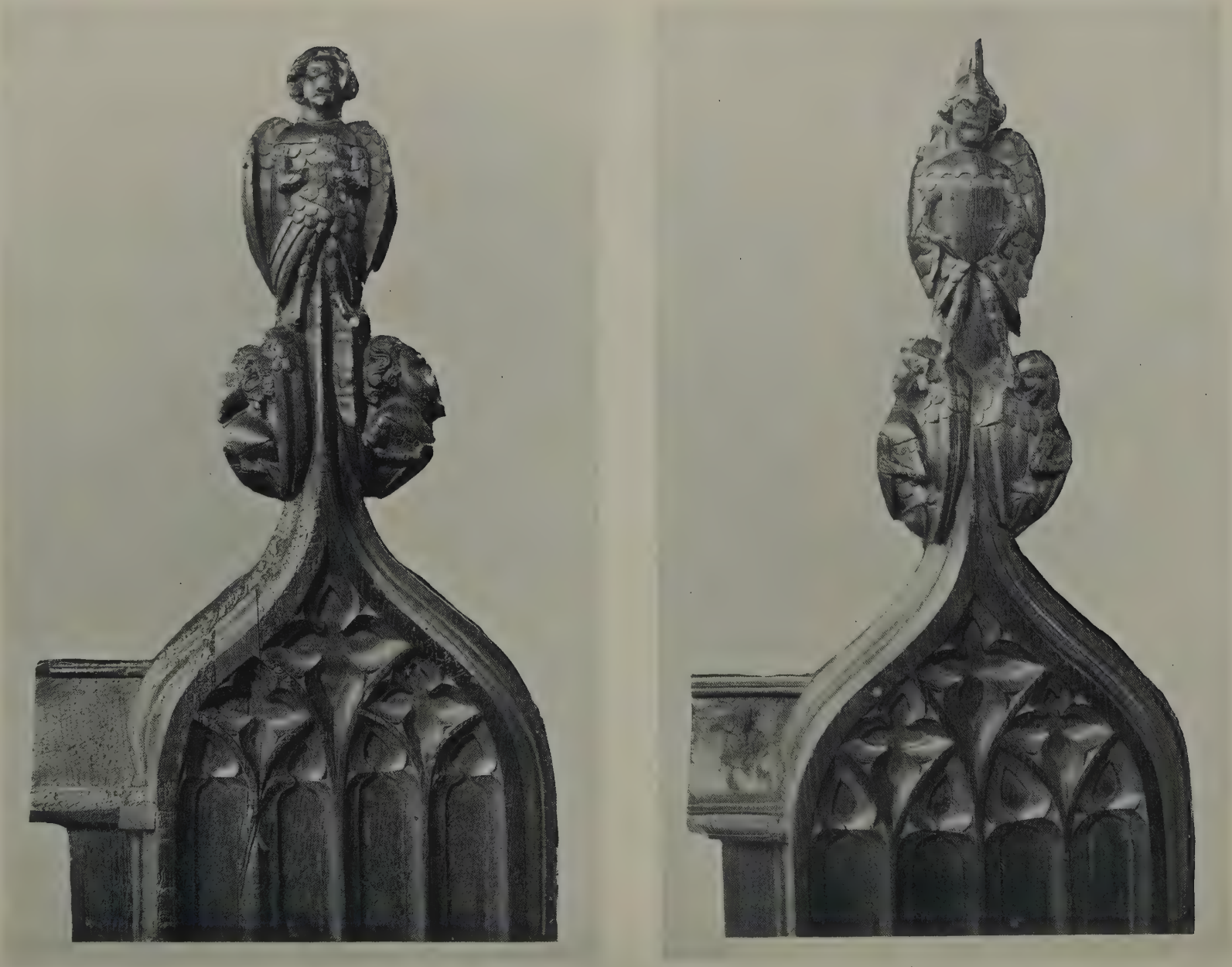
*From St. Nicholas Chapel, King's Lynn. Victoria and Albert Museum*

Oak Misericords. *c.* 1415

*From St. Nicholas Chapel, King's Lynn. Victoria and Albert Museum*

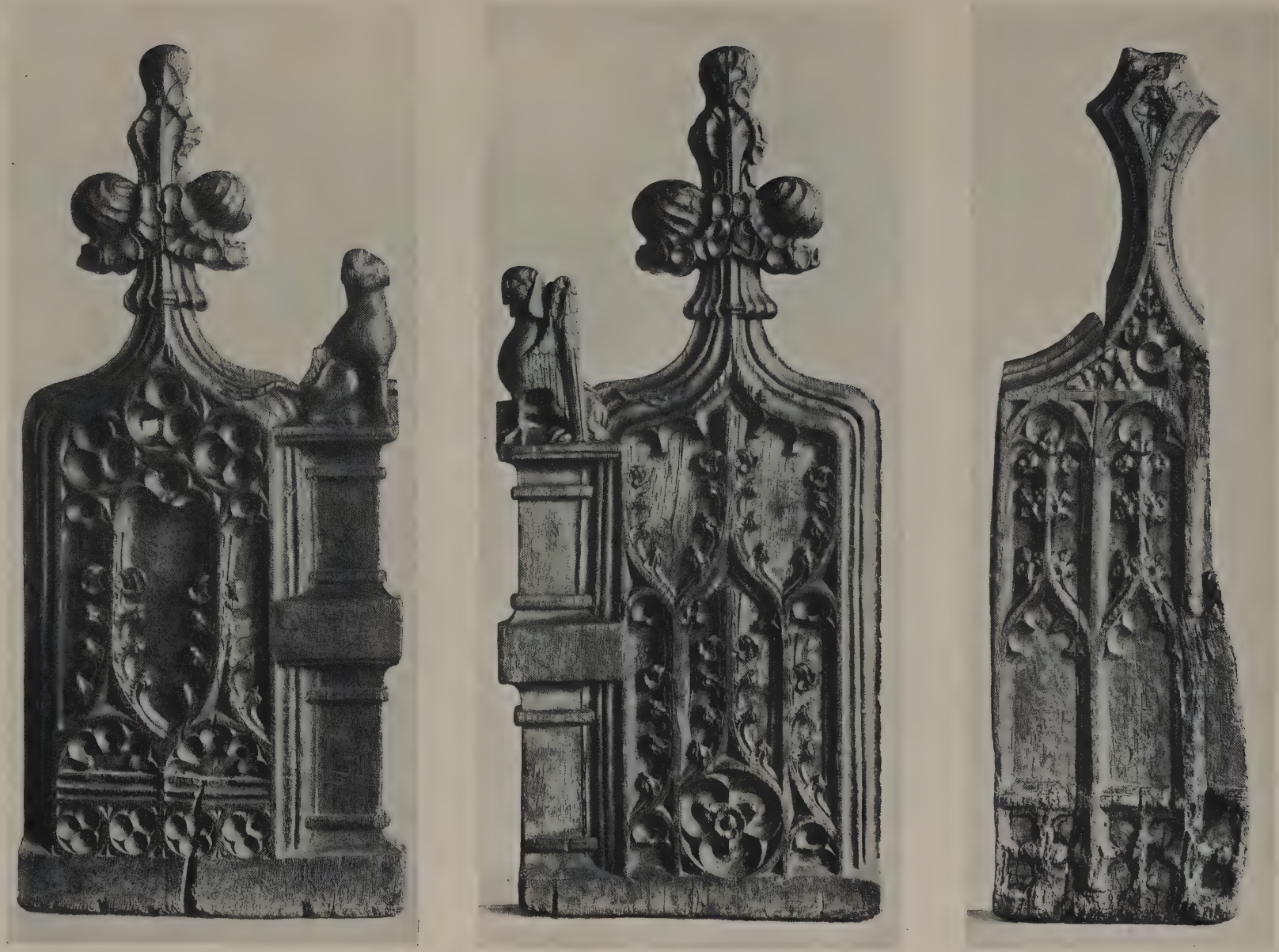
MISERICORDS. 15th century

*Whalley Church, Lancashire*



STALL ENDS. 15th century

*Whalley Church, Lancashire*



STALL ENDS. Late 15th century

*Victoria and Albert Museum*

Oak Stall Ends. 15th century

*Victoria and Albert Museum*

OAK GROUP : The Virgin and Child with St. Anne.. 15th century

*Victoria and Albert Museum*

GROUP : St. Anne, the Virgin, and Child, on panelled bench. Late 15th century

*Victoria and Albert Museum*

LECTERN. 15th century

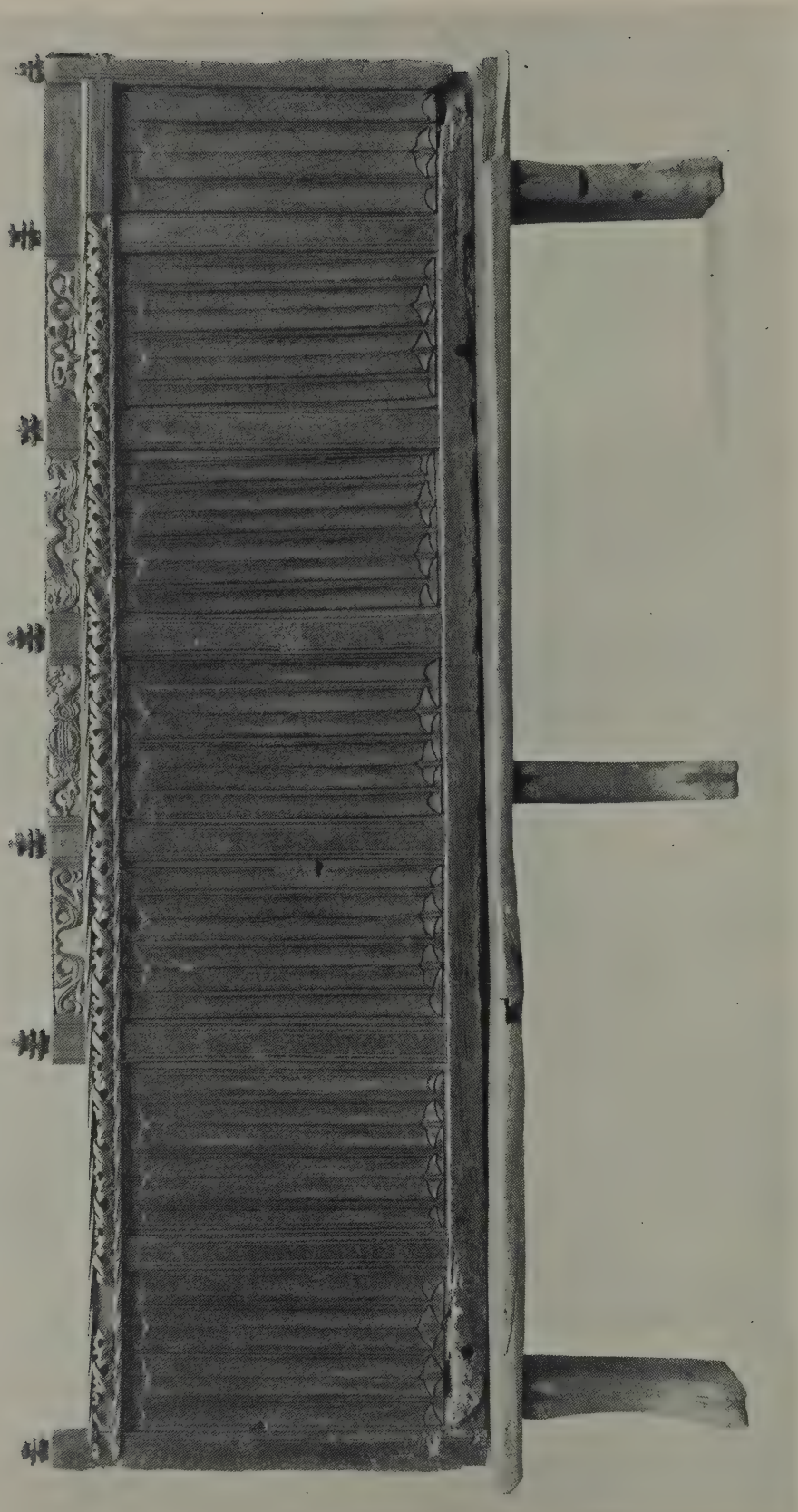
*Detling Church, Maidstone, Kent*

LECTERN, chestnut and oak. 15th century. (Stand 17th century.) From Dorset

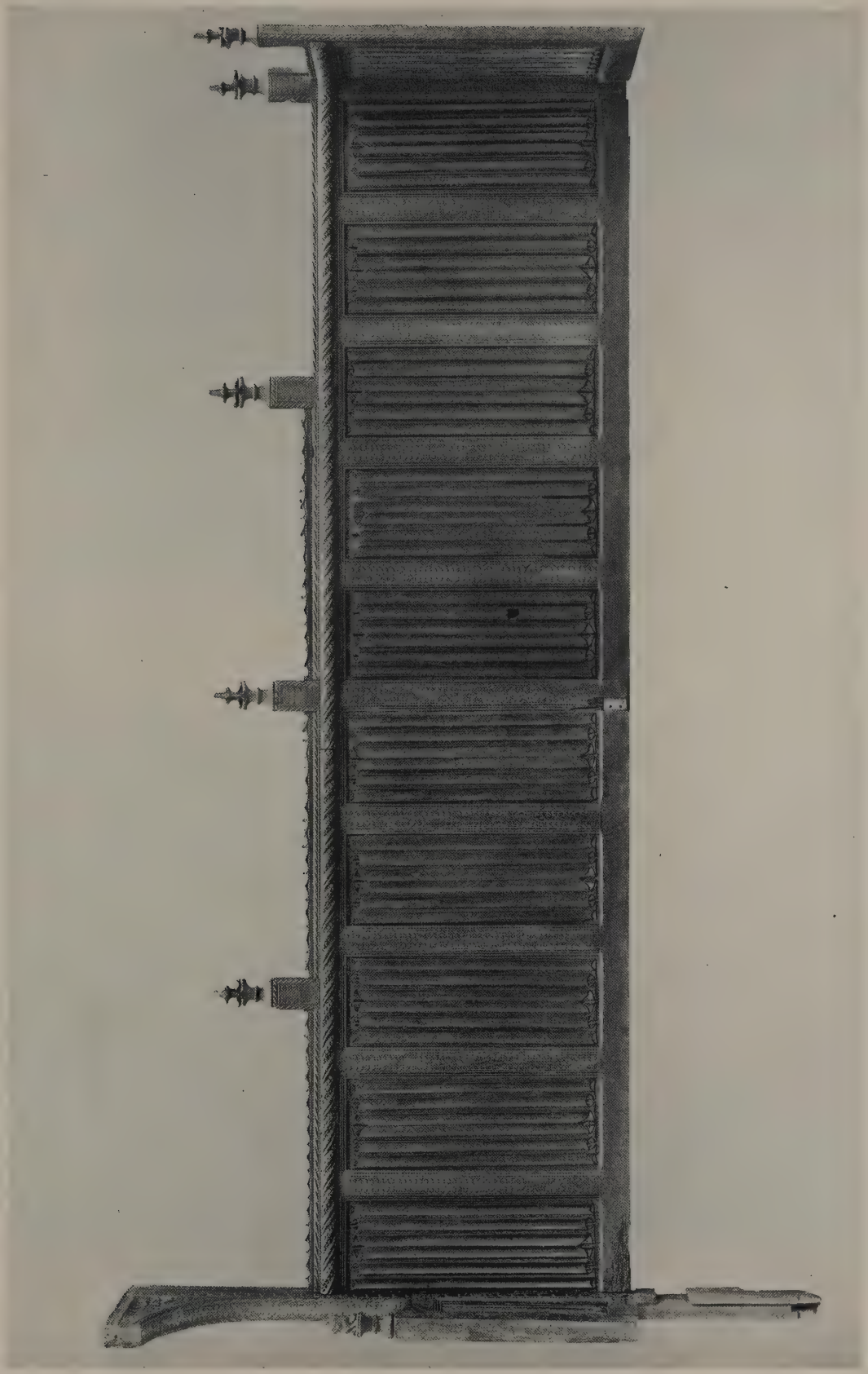
*Victoria and Albert Museum*

CRADLE, said to have been used by Henry V. From Chepstow Castle

*Lent by H.M. the King to the London Museum*

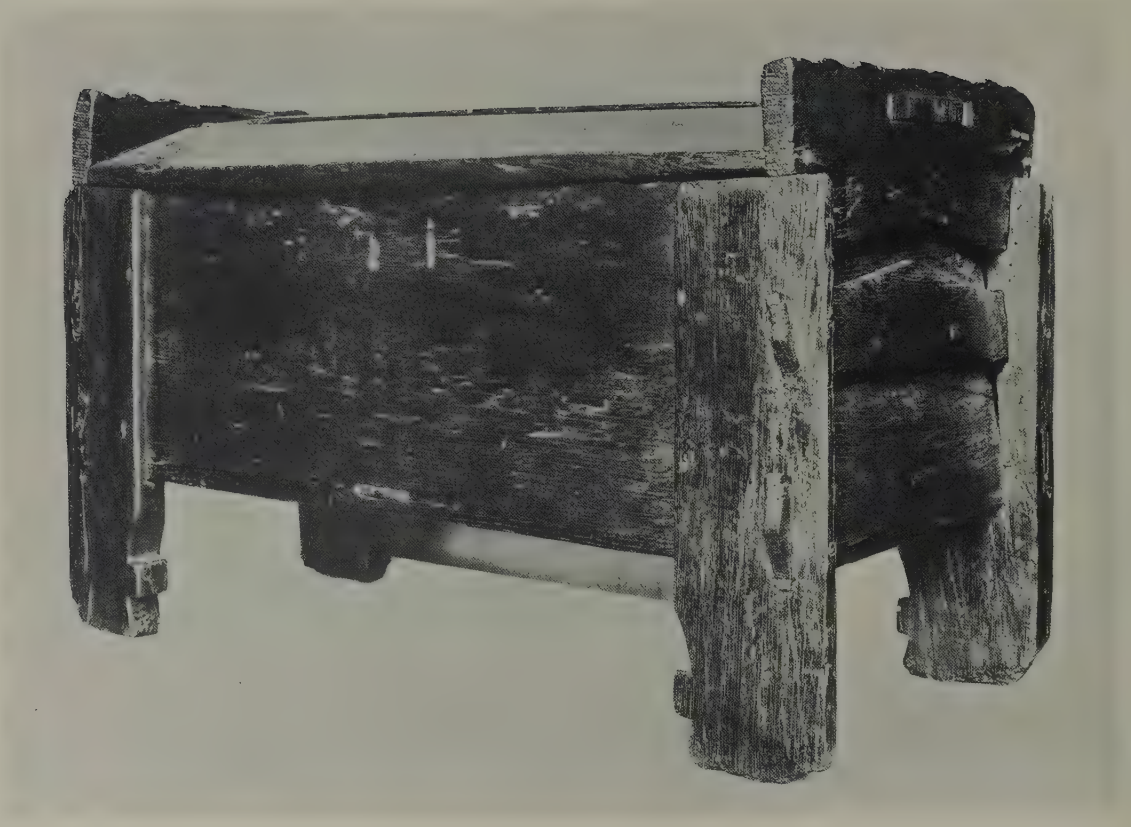


Back of Oak Bench. Early 16th century
*Victoria and Albert Museum*



BENCH. Early 16th century.

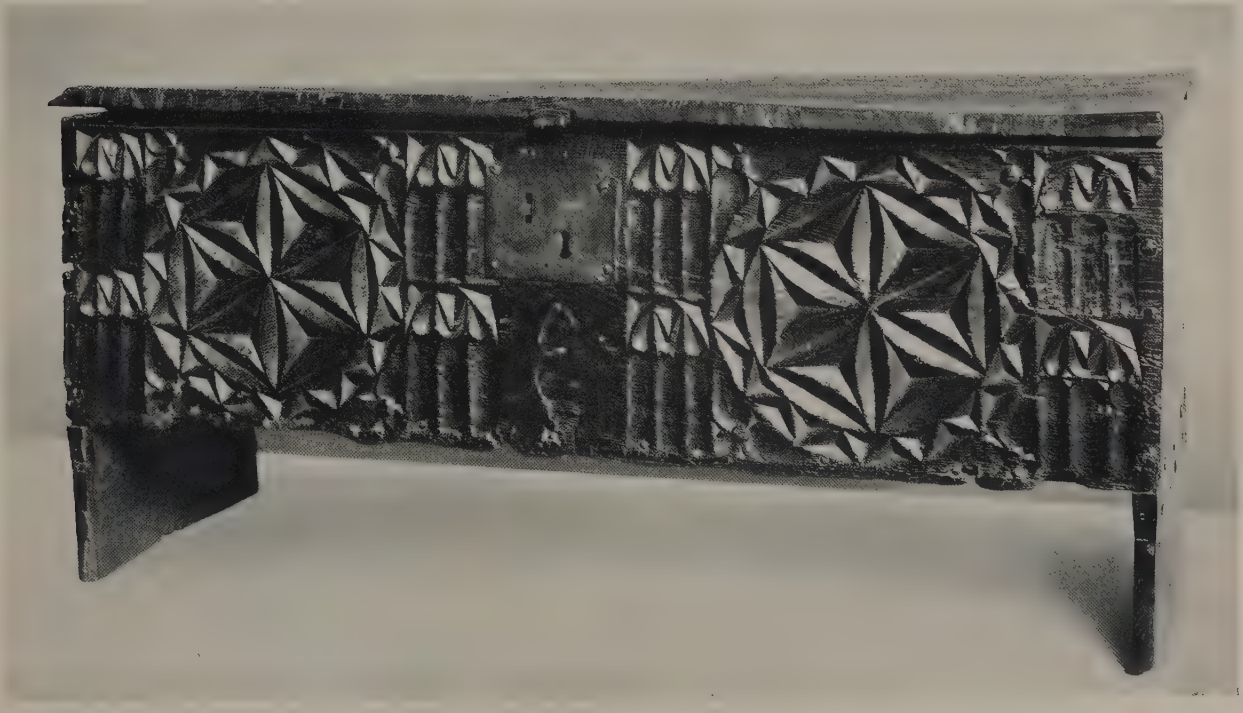
*Formerly in the "Green Dragon" Inn, Combe St. Nicholas, Somerset.*



CHEST, from Great Bedwyn, Wilts. 13th century

(Above) OAK CHEST. 13th or 14th century

*Victoria and Albert Museum*

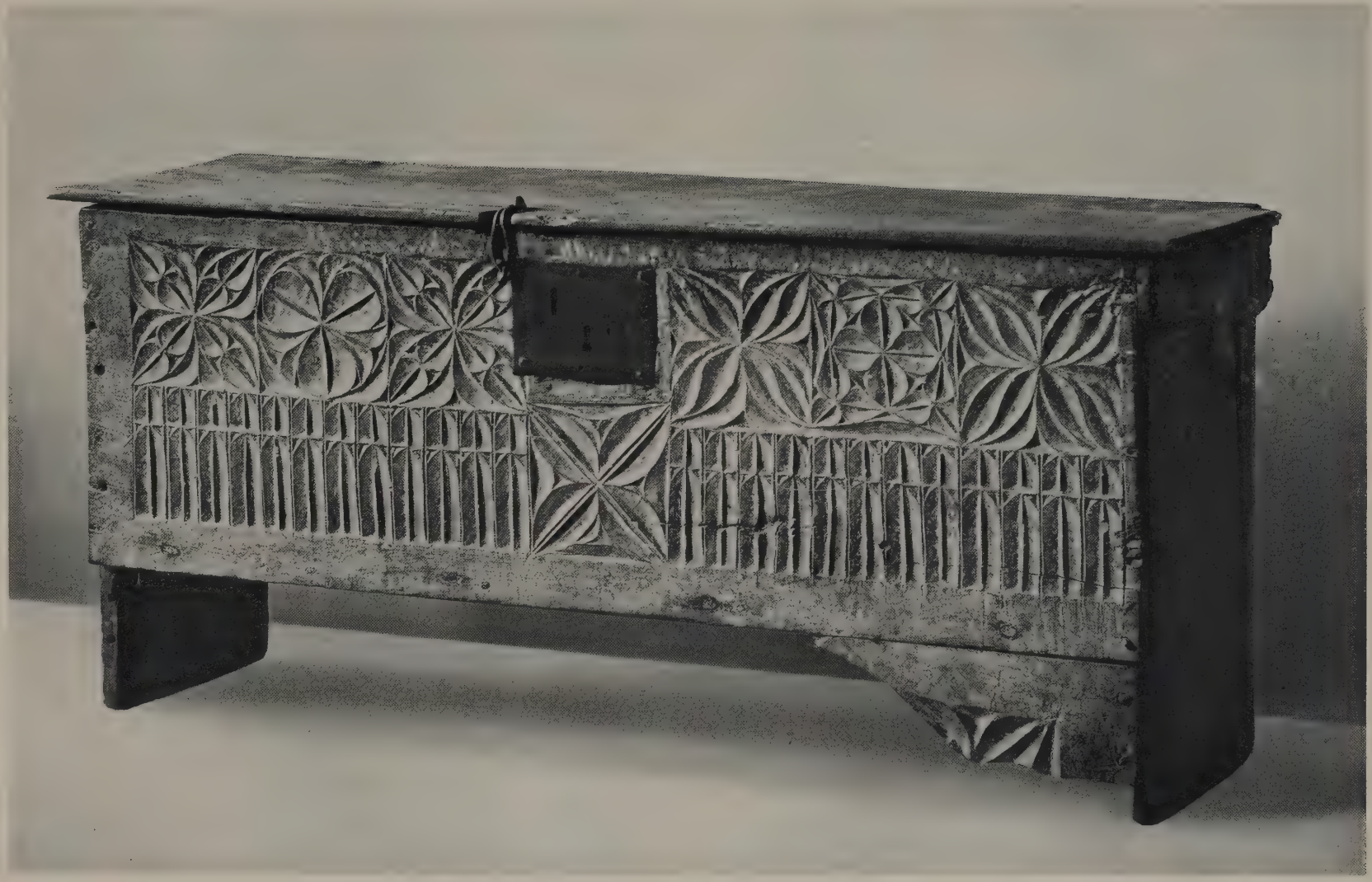


Oak Chest. 15th century

(Above) Oak Chest. Early 16th century

*Victoria and Albert Museum*

CHEST. 15th century
*Sundon Church, Bedfordshire*



CHEST. 15th century

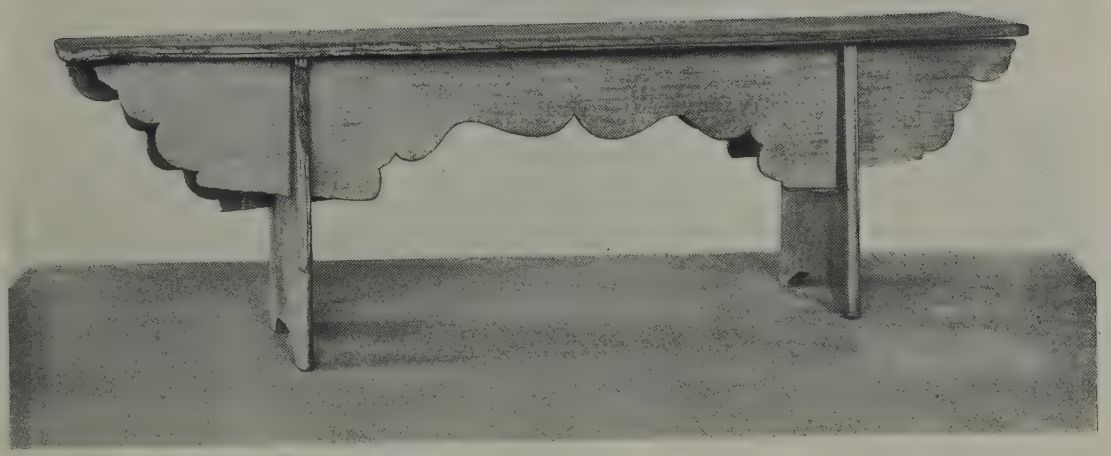
*Victoria and Albert Museum*

CHEST. Late 15th century

(Above) OAK CHEST. Early 16th century

*Victoria and Albert Museum*

OAK CHEST. Late 15th century
*Victoria and Albert Museum*



Oak Form, from Norfolk. Early 15th century

(Above) Oak Form. Early 16th century. (Right) Oak Stool. *c.* 1500

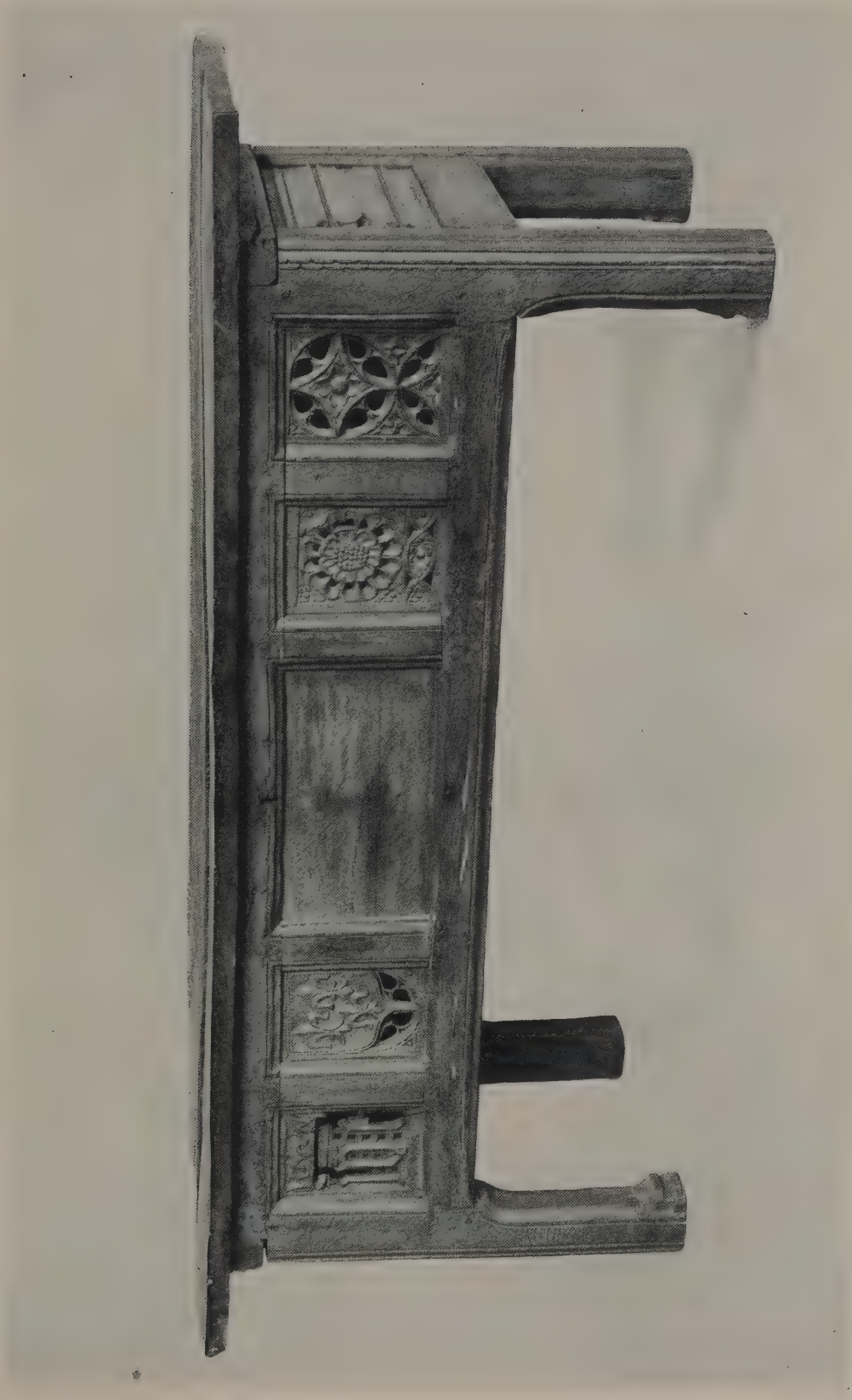
*Victoria and Albert Museum*

Oak Screen. *c.* 1500

*From a house in the West of England. Mrs. D'Oyley*

Oak Livery Cupboard, from Ludlow. *c.* 1500

*Victoria and Albert Museum*



Oak Side-Table. Early 16th century

*Victoria and Albert Museum*

CHAIR, at Ockwell's Manor, Berks. *c.* 1530

*Sir Edward Barry*

Oak Chair. First half of 16th century

*Victoria and Albert Museum*

ARM-CHAIR OF OAK. 16th century. From Trinity Hospital, Greenwich

*Worshipful Company of Mercers*

Oak Chair (Caqueteuse). Middle of 16th century

*Victoria and Albert Museum*

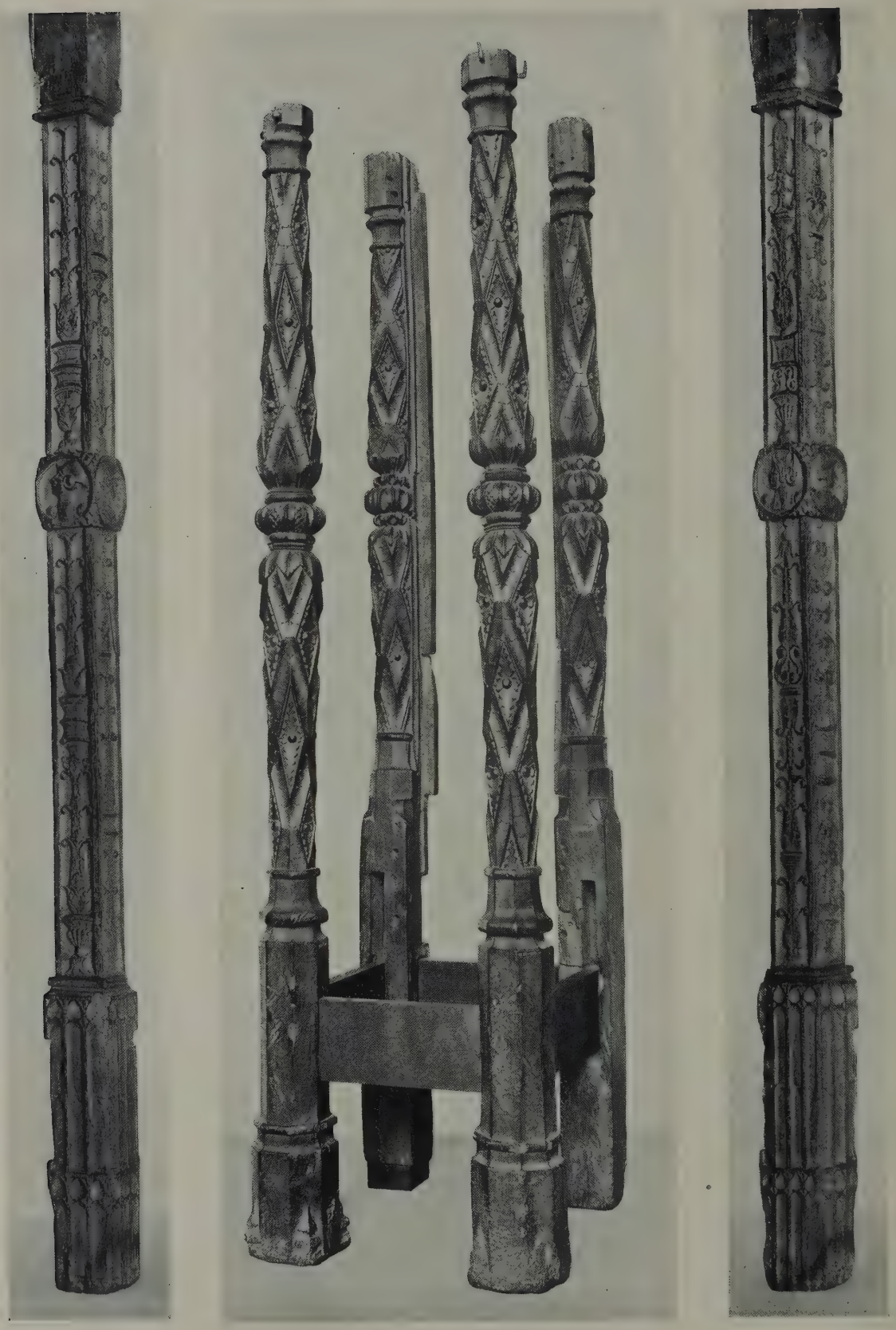
Oak Chair. Dated 1574.

Desk. 15th century

*Victoria and Albert Museum*

BEDSTEAD. Period of Henry VIII

*From Shaw & Meyrick's " Specimens of Ancient Furniture "*



Oak Bedposts. Period of Henry VIII

*Victoria and Albert Museum*

PANELLING. Period of Henry VIII

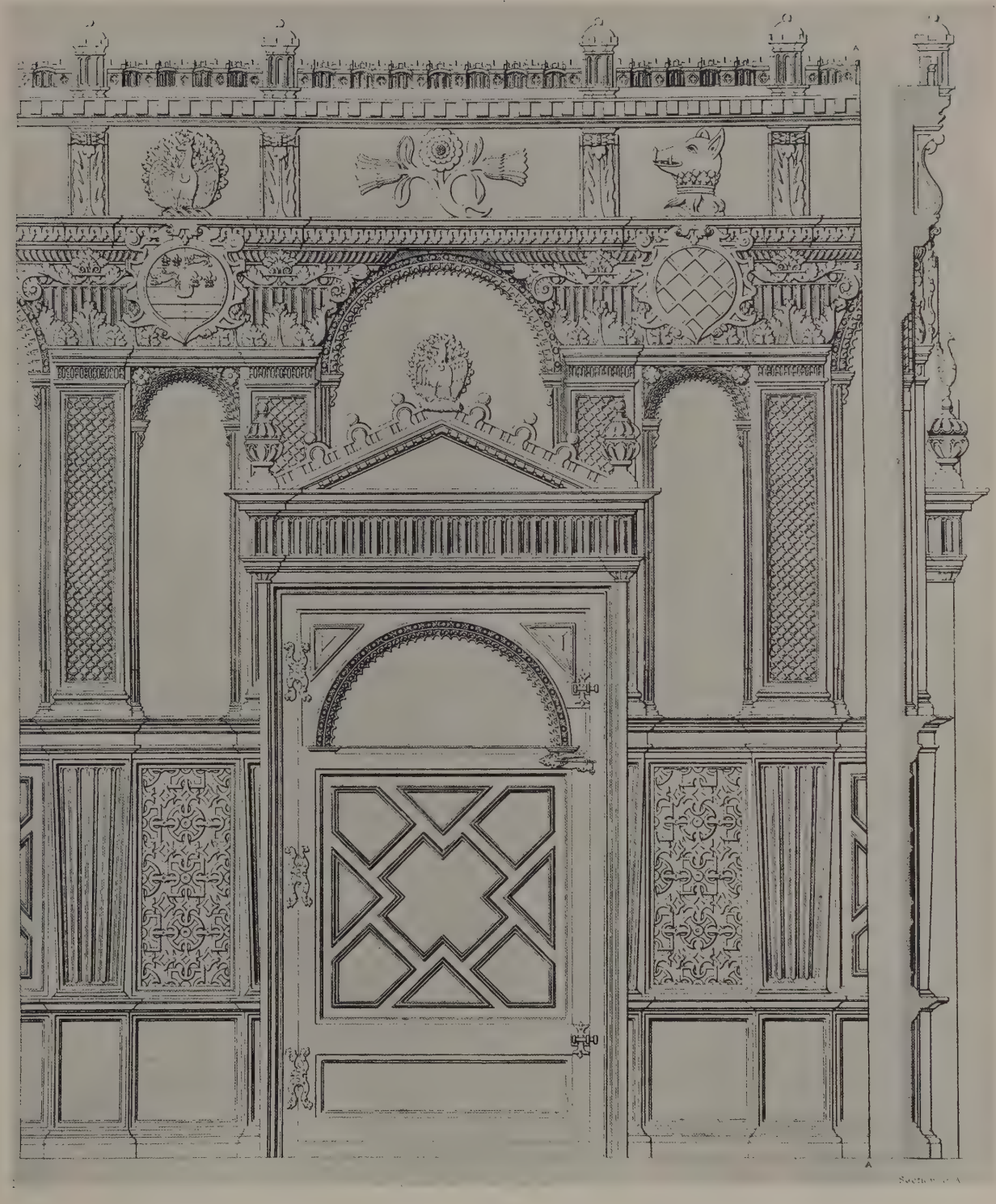
*St. George Littledale, Esq.*

OAK TABLE AND BENCH, from Somerset. Middle of 16th century

*Victoria and Albert Museum*

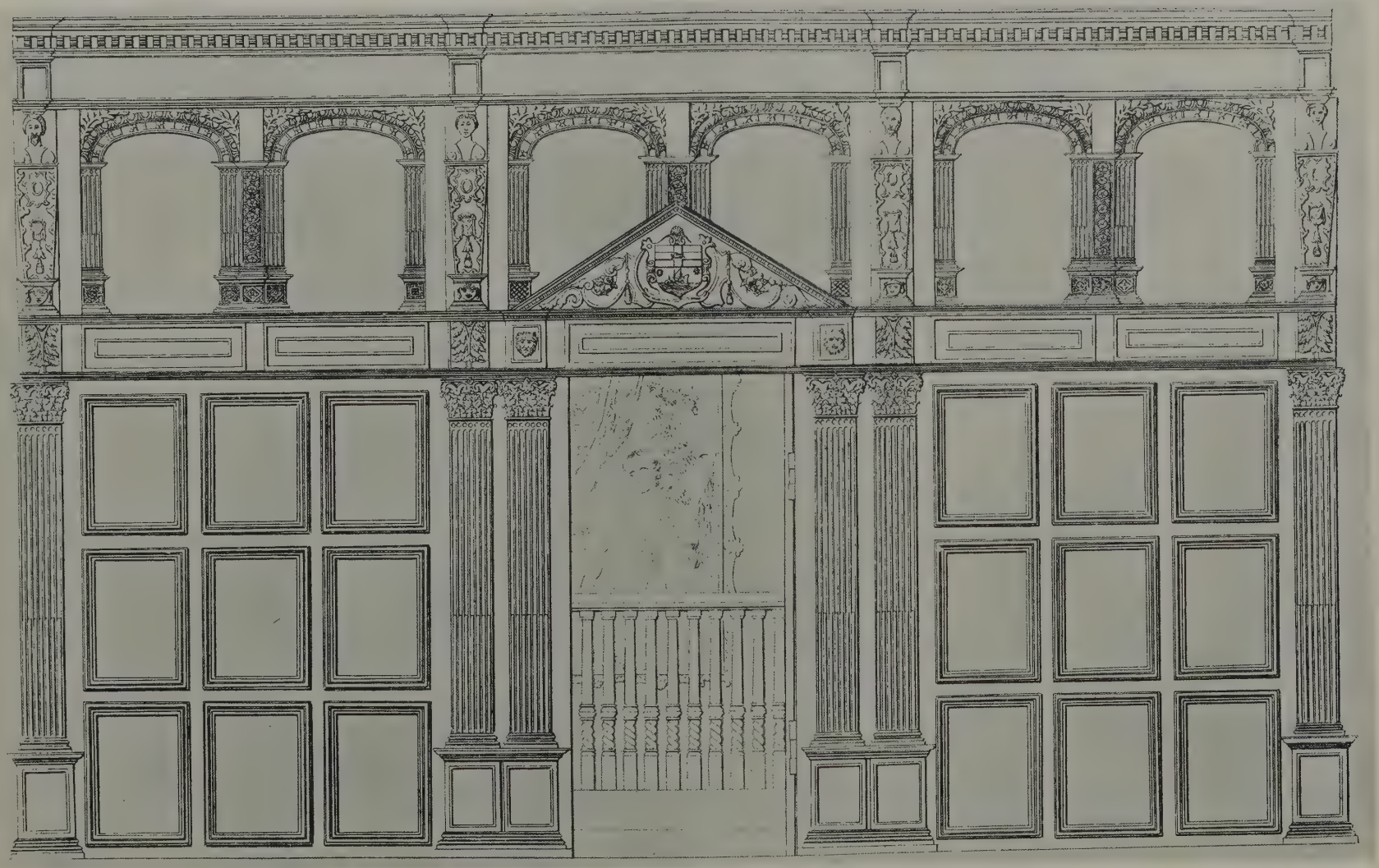
CHIMNEY-PIECE, at Enfield. Period of Queen Elizabeth

CHIMNEY-PIECE. Early 17th century. Ashley Park, Surrey



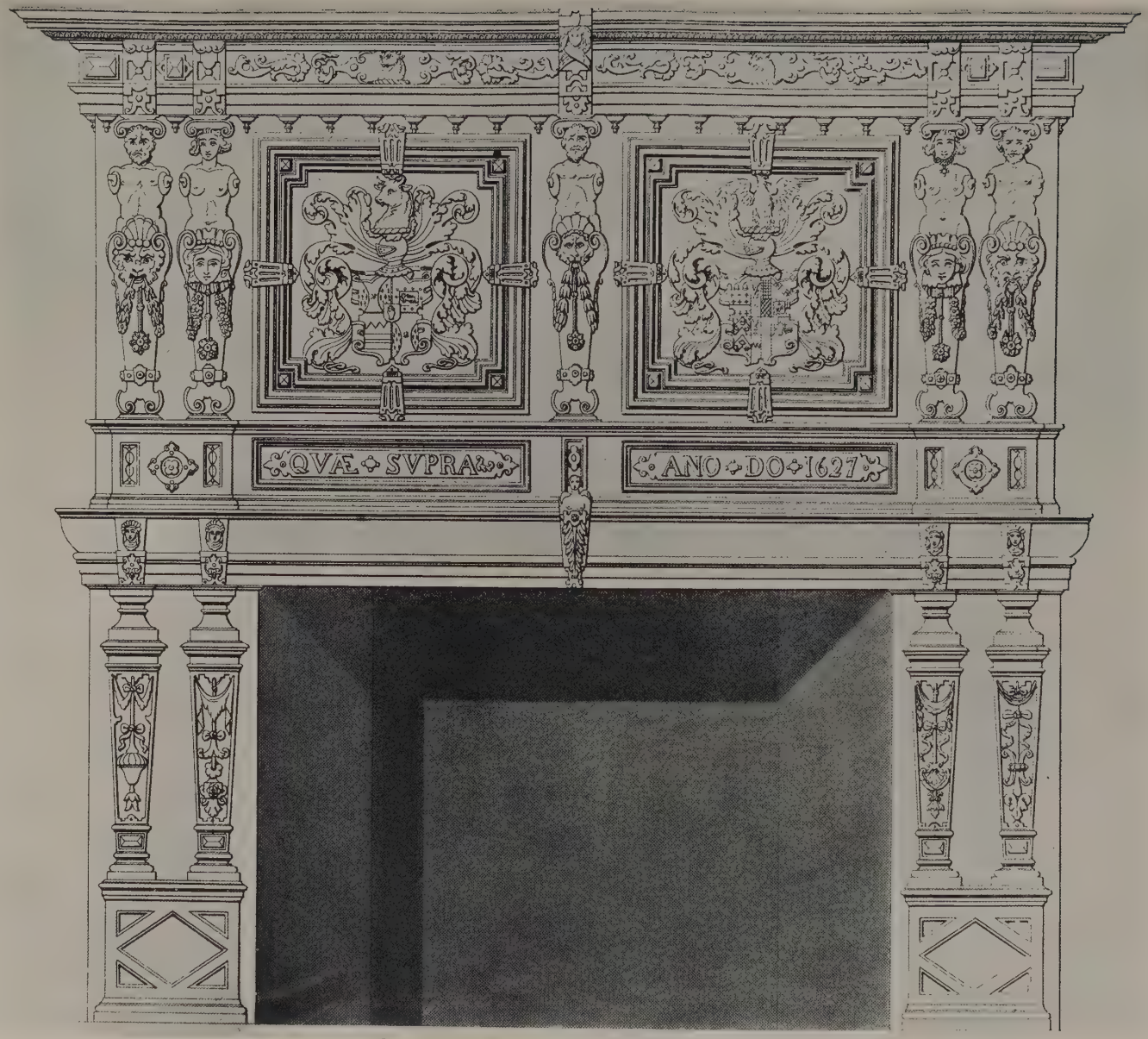
PANELLING. Early 17th century. Long Gallery, Haddon Hall, Derbyshire

*From Shaw's "Details of Elizabethan Architecture," 1834*



SIDE OF ROOM, from early 17th-century house in Great Yarmouth, Norfolk

*From Shaw's "Details of Elizabethan Architecture."* 1834

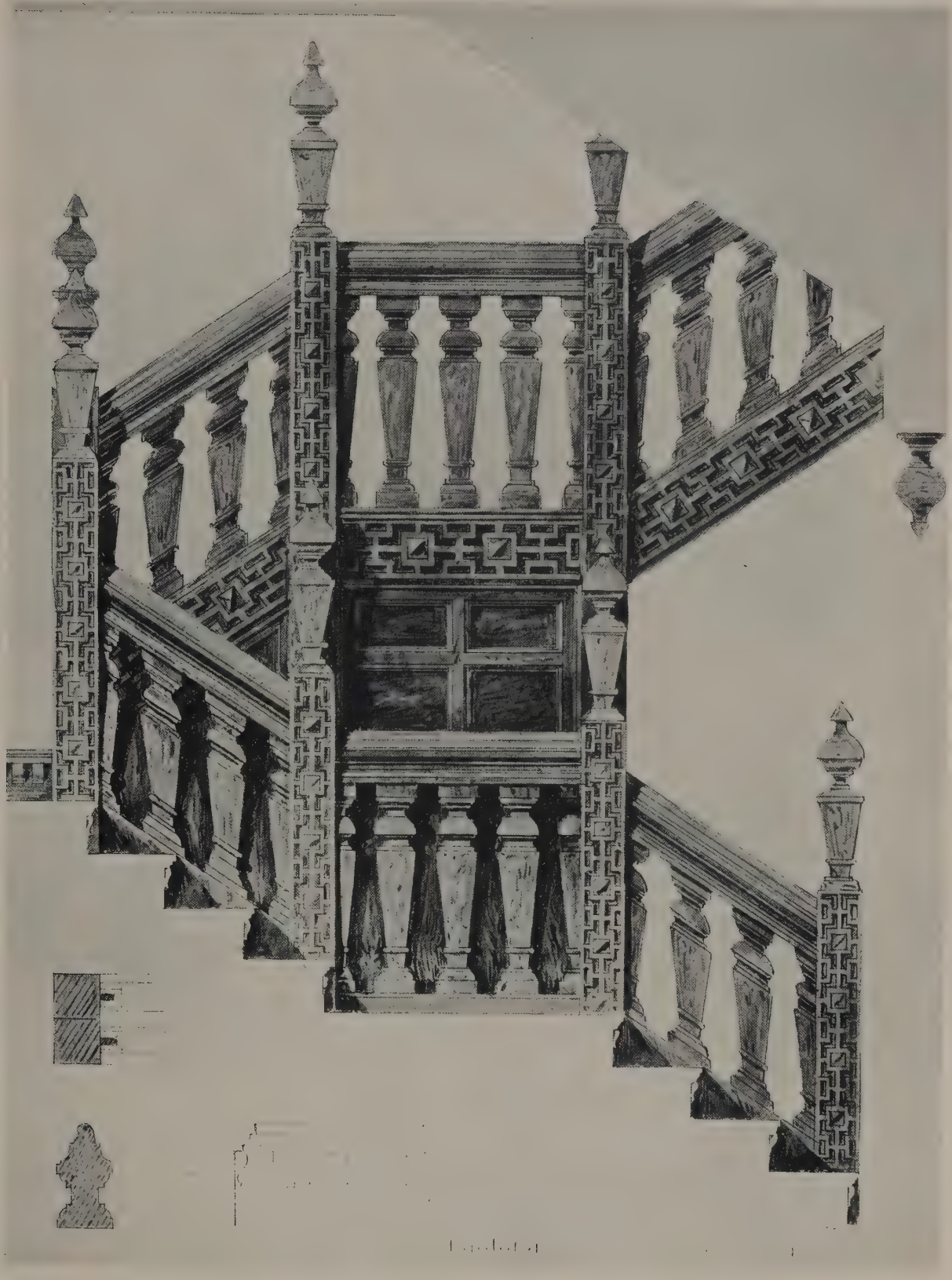



CHIMNEY-PIECE. Dated 1627. Blicking Hall, Norfolk

*From Shaw's "Details of Elizabethan Architecture," 1834*

STAIRCASE. Early 17th century. Audley End, Essex

*From C. J. Richardson's "Studies of Old English Mansions"*



STAIRCASE, from Park House, Oswestry. Early 17th century

*From C. J. Richardson's "Studies of Old English Mansions"*

Oak Stool. 17th century

Oak Stool. Late 16th century or early 17th century

*Victoria and Albert Museum*

Oak Chair, carved and inlaid. Late 16th century

Oak Chair. 16th century

*Victoria and Albert Museum*

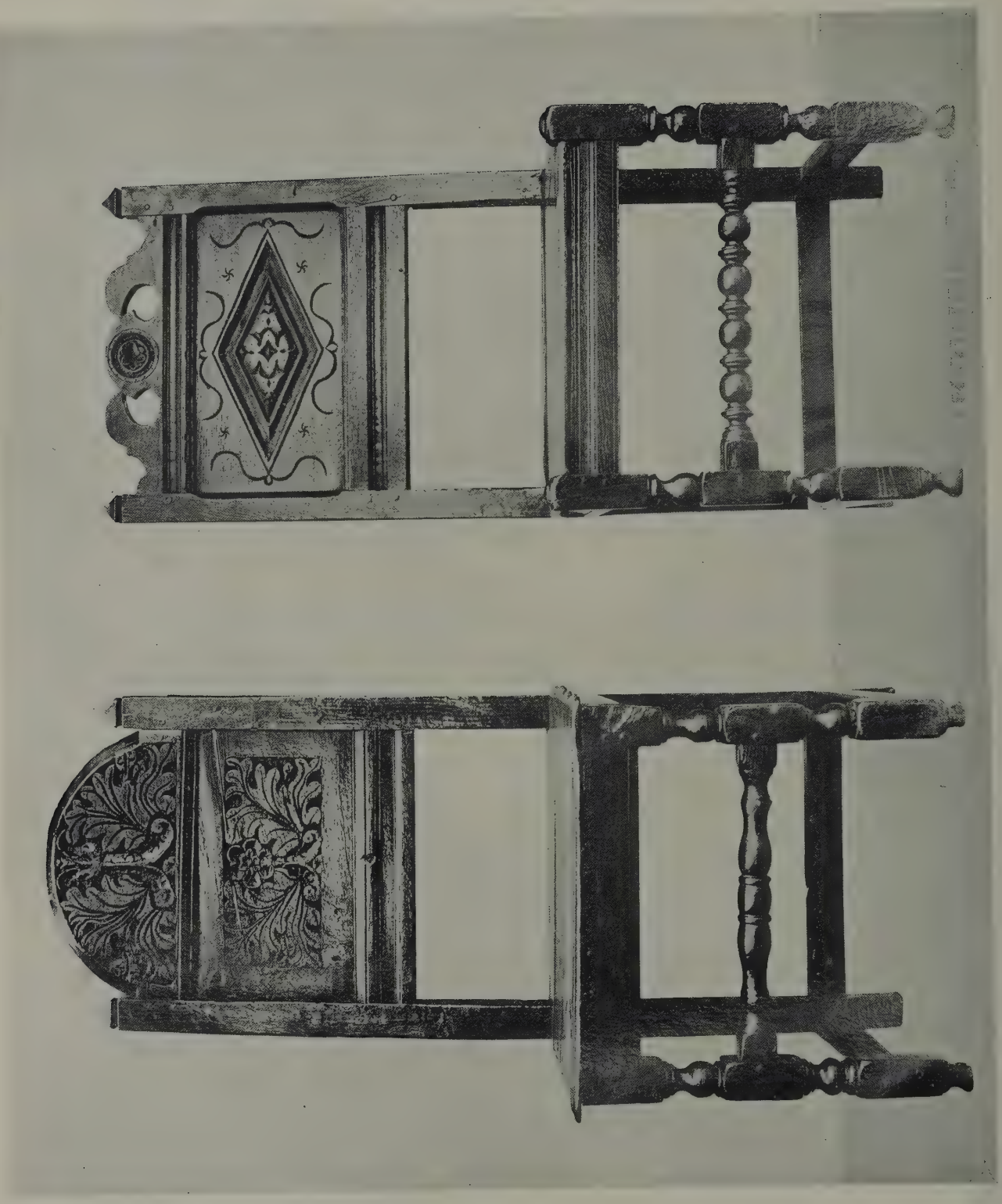
OAK CHAIRS. Early 17th century

*Victoria and Albert Museum*

Upholstered Chair. First half of 17th century

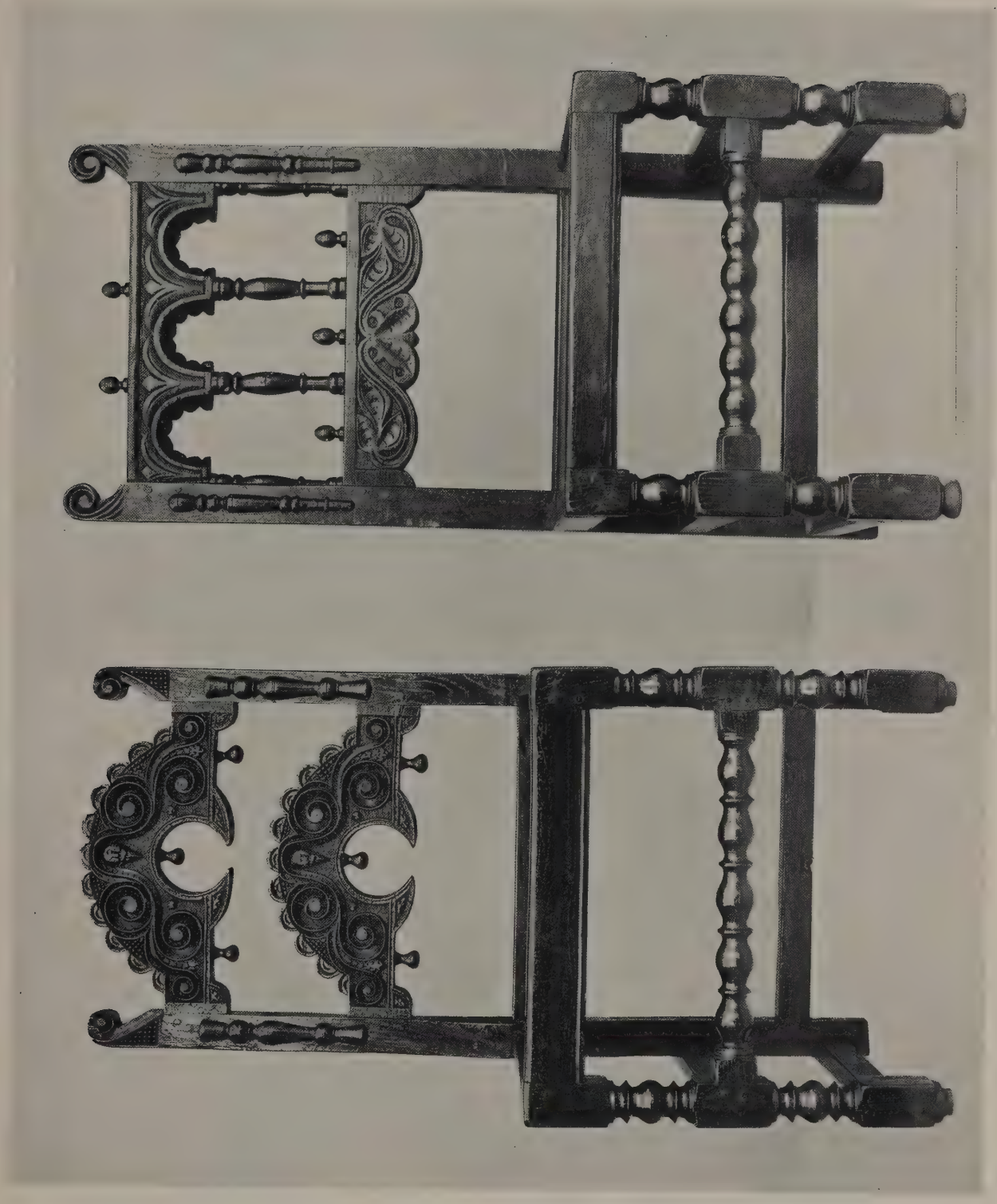
Oak Chair. First half of 17th century

*Victoria and Albert Museum*



Oak Chairs, Yorkshire and Lancashire types. Middle of 17th century

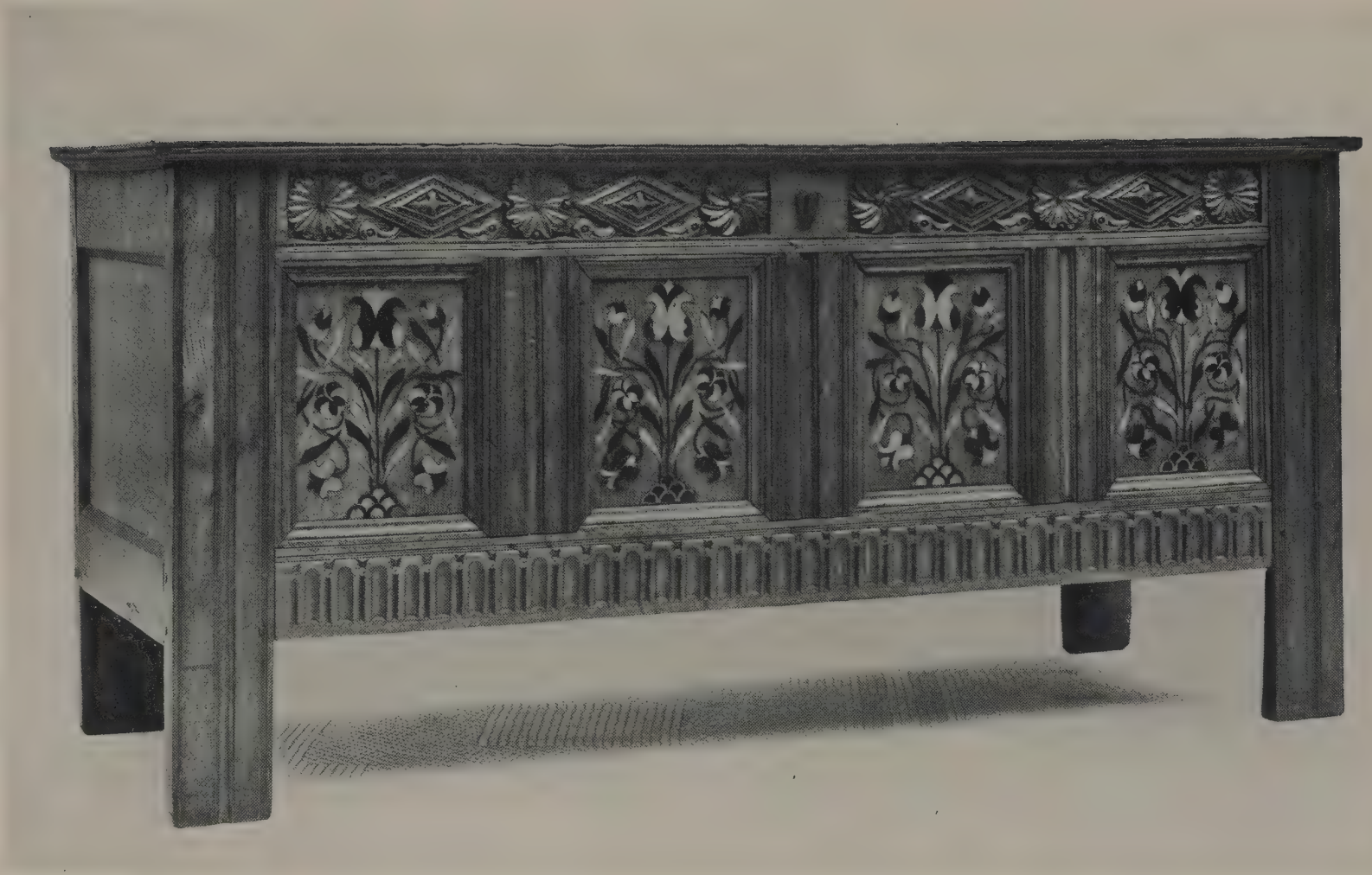
*Victoria and Albert Museum*



Oak Chairs. Middle of 17th century
*Victoria and Albert Museum*

INLAID CHEST, with views of Nonesuch Palace. Late 16th century

*Victoria and Albert Museum*



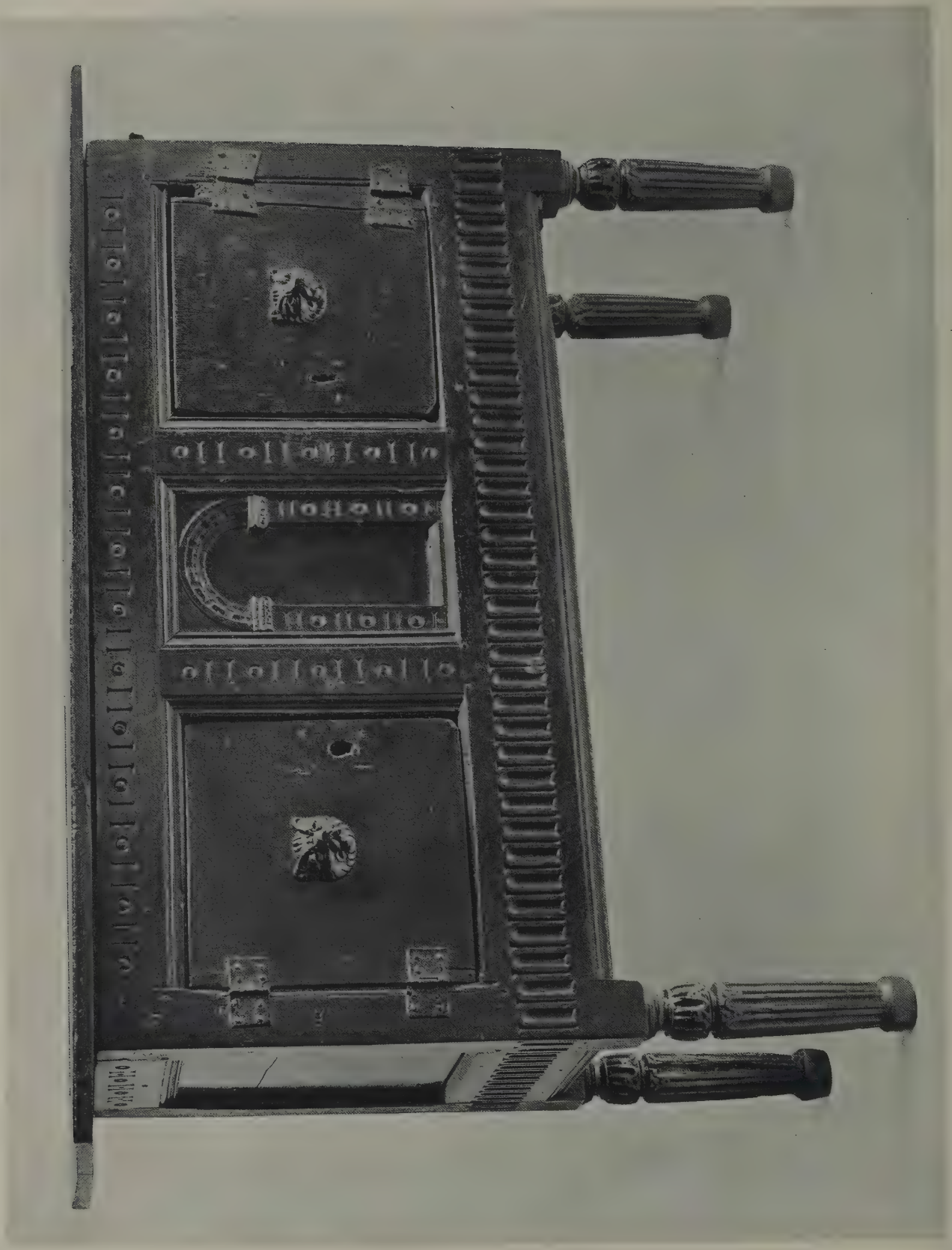
CHEST OF OAK, carved and inlaid. Early 17th century

*Victoria and Albert Museum*

Oak Chest. Early 16th century
*Victoria and Albert Museum*

CHEST of painted wood. Early 17th century

*Victoria and Albert Museum*



Oak Chest on Legs. Early 17th century

*James Thursby-Pelham, Esq.*

Inlaid Bible Box. Late 16th or early 17th century
(Above) Desk of carved oak. Early 17th century
*Victoria and Albert Museum*

SIDEBOARD of carved and inlaid walnut. Late 16th century

*Victoria and Albert Museum*

Oak Sideboard. Early 17th century

*James Thursby-Pelham, Esq.*

COURT CUPBOARD. *c.* 1600

*The Rt. Hon. Sir Alfred Mond, Bt., M.P.*

Oak Court Cupboard, inlaid. Dated 1610

*Victoria and Albert Museum*

Oak Dole Cupboard. Early 17th century

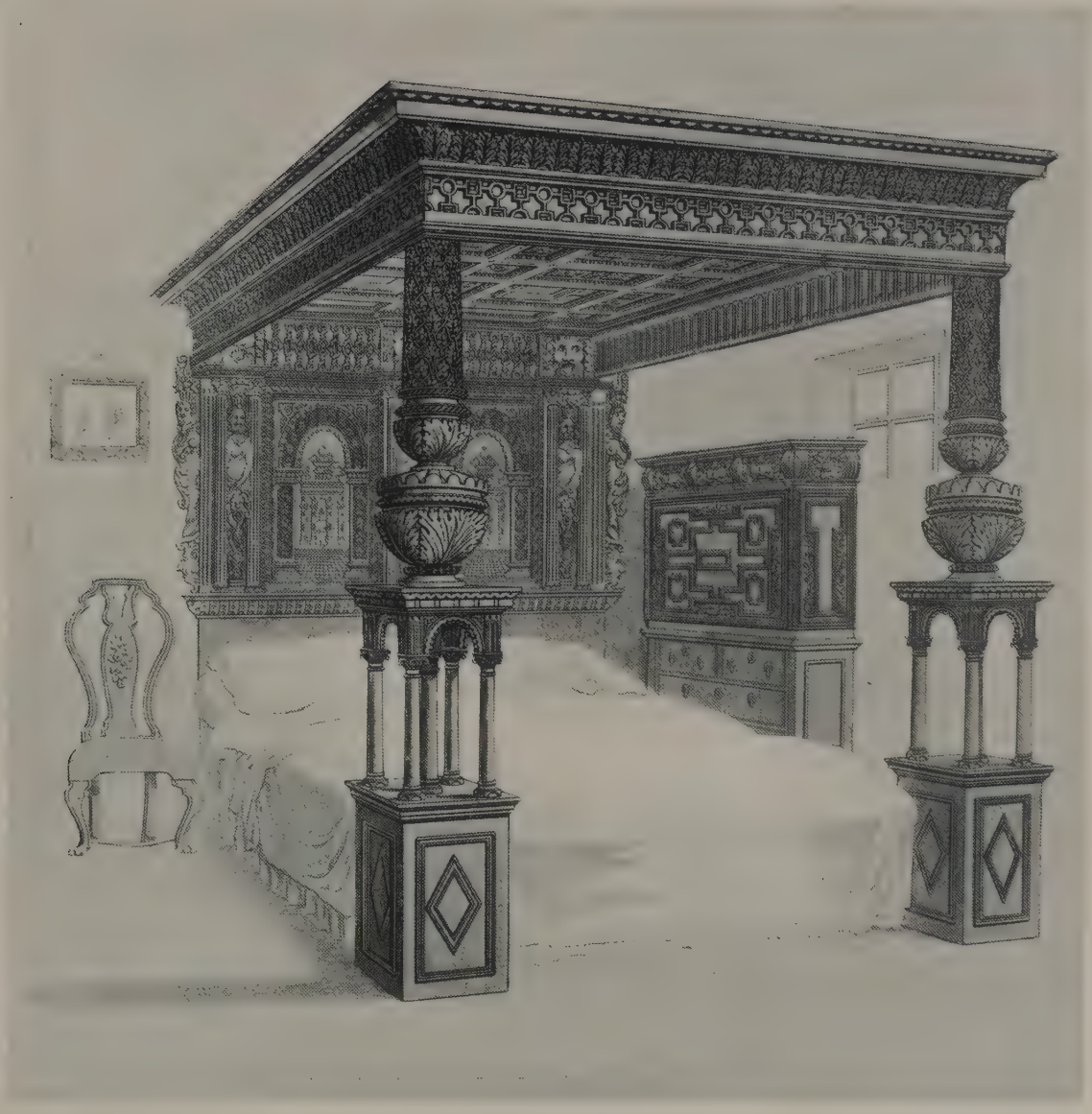
*Victoria and Albert Museum*

Oak Cupboard for Cups. First half of 17th century

*James Thursby-Pelham, Esq.*

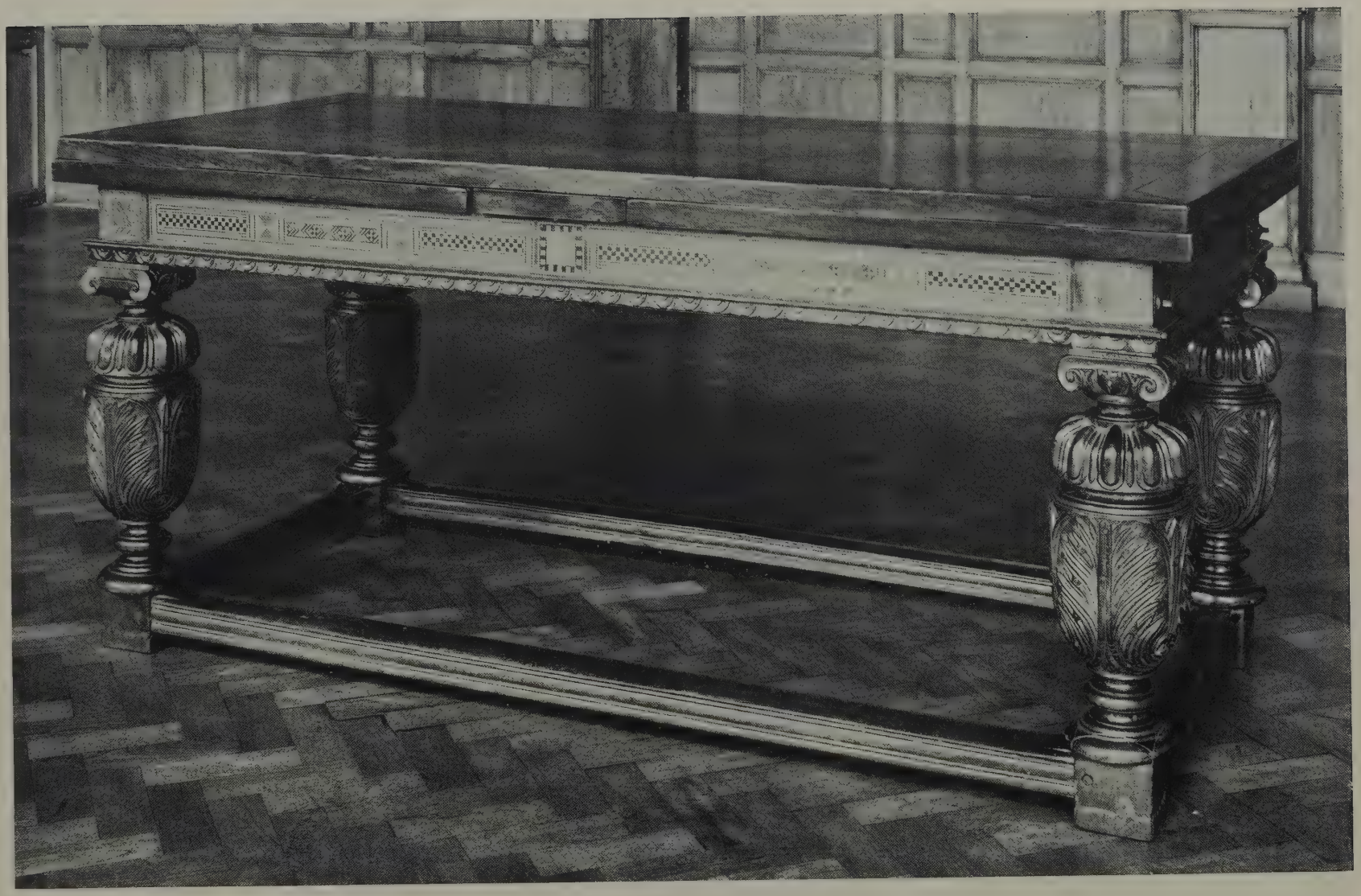
WALNUT BEDSTEAD. Dated 1593

*Victoria and Albert Museum*



THE GREAT BED OF WARE

*From "Specimens of Ancient Furniture," by Shaw & Meyrick*

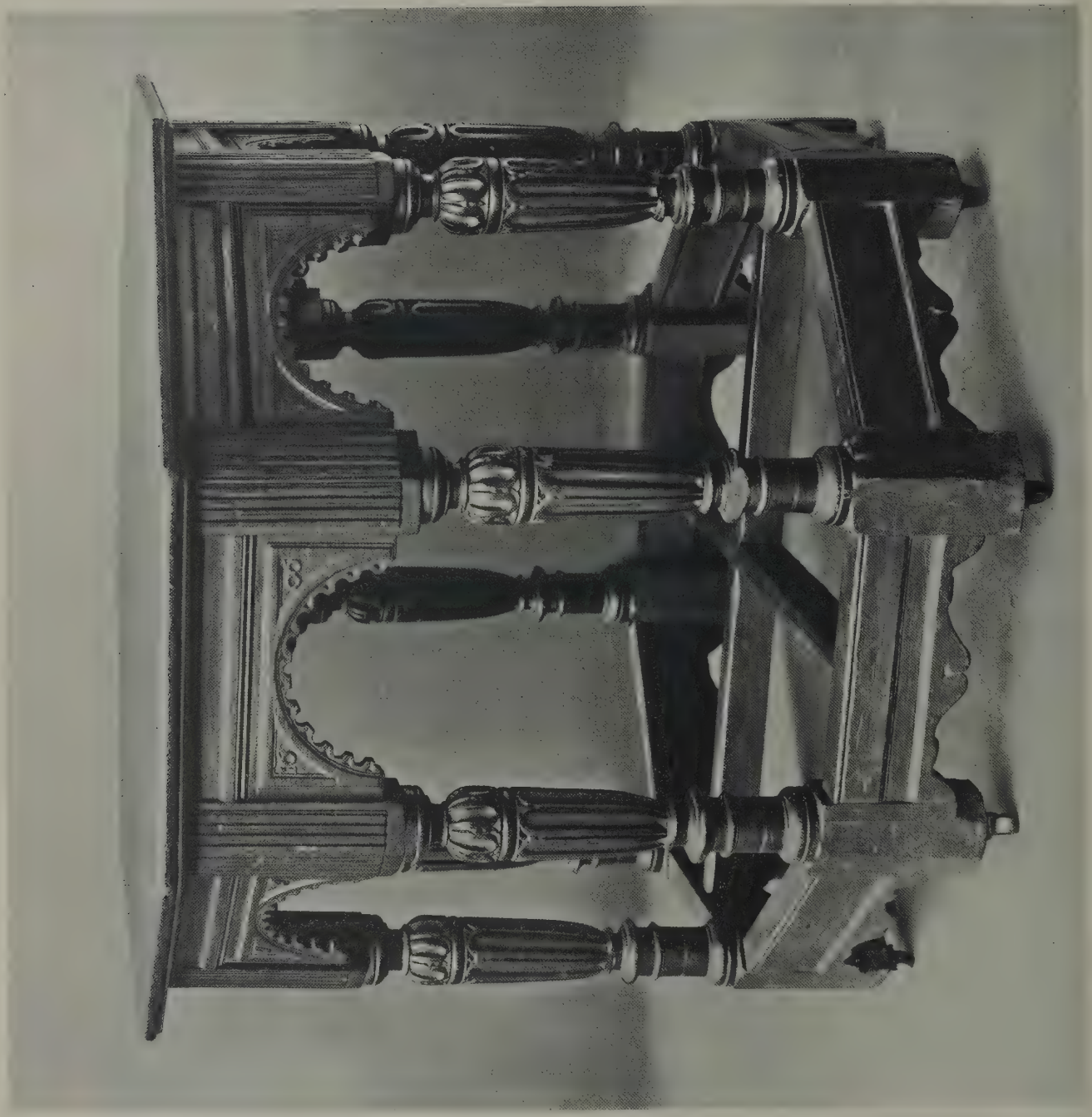


DRAW-TABLE of carved and inlaid oak. Late 16th century

*Victoria and Albert Museum*

OAK TABLE. Late 16th century

*Worshipful Company of Tallow-Chandlers*



Octagonal Table, oak, carved with initials of Master and Warden for 1605. Dated 1606.
*Worshipful Company of Carpenters*

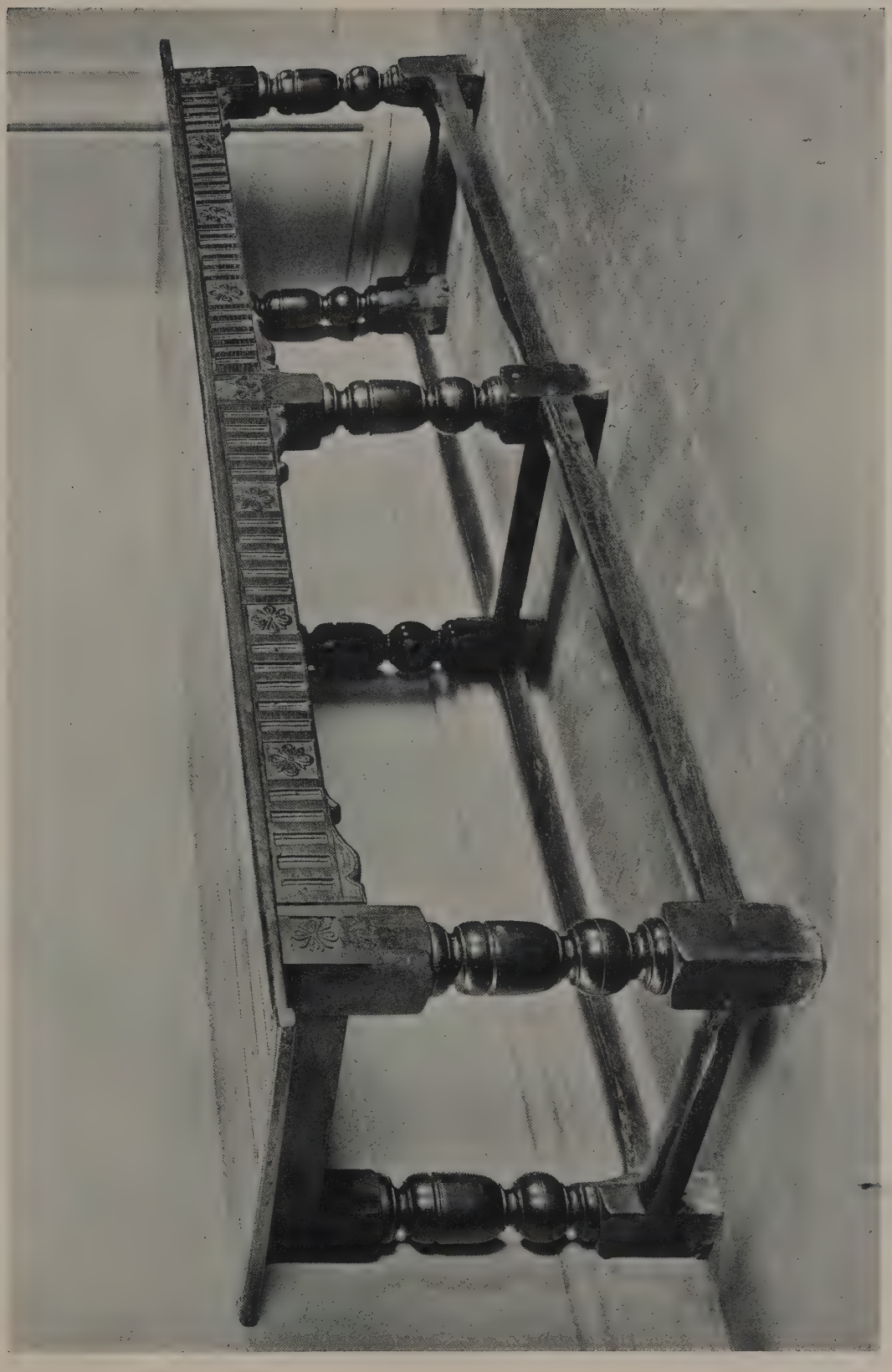
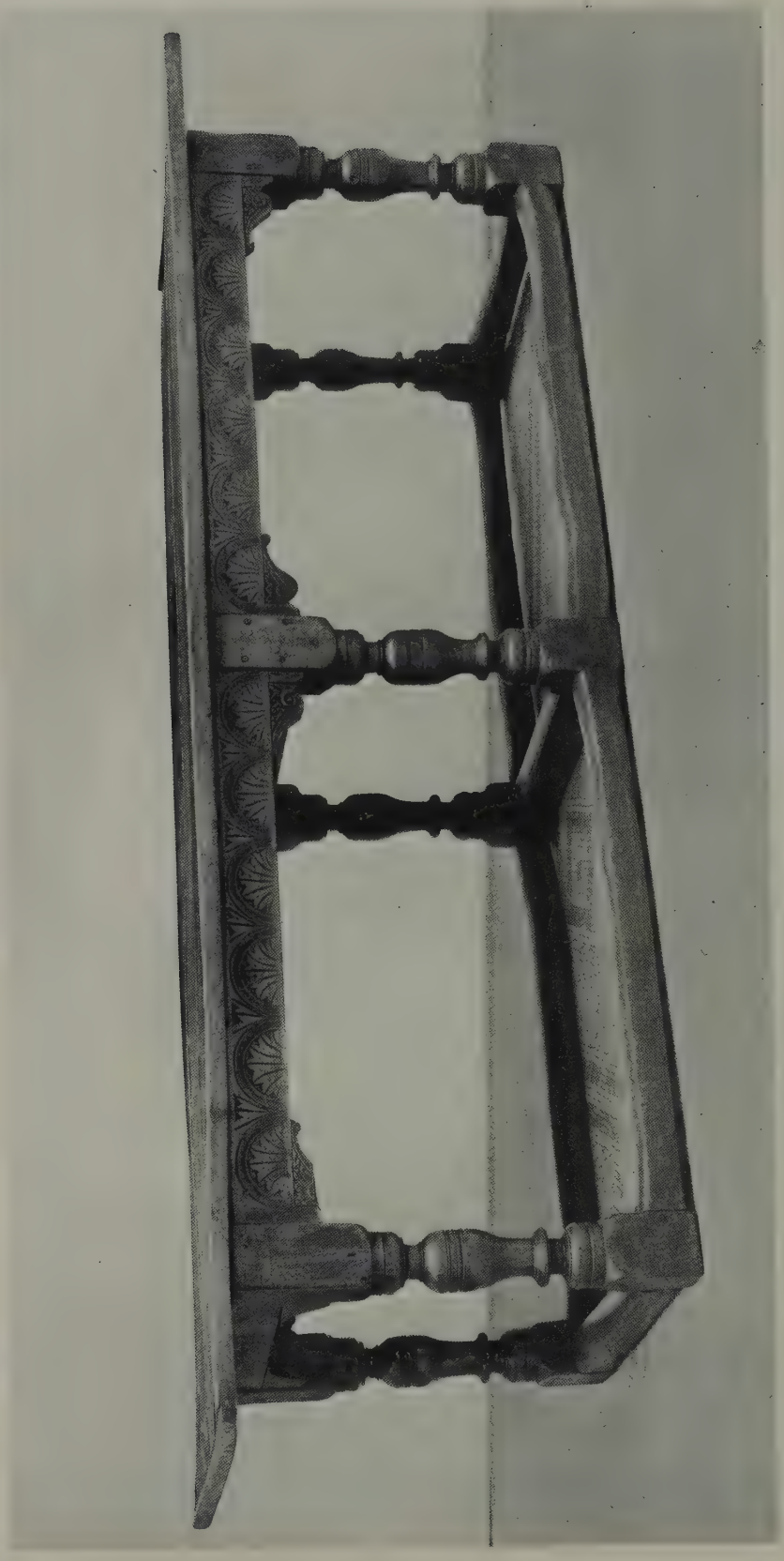
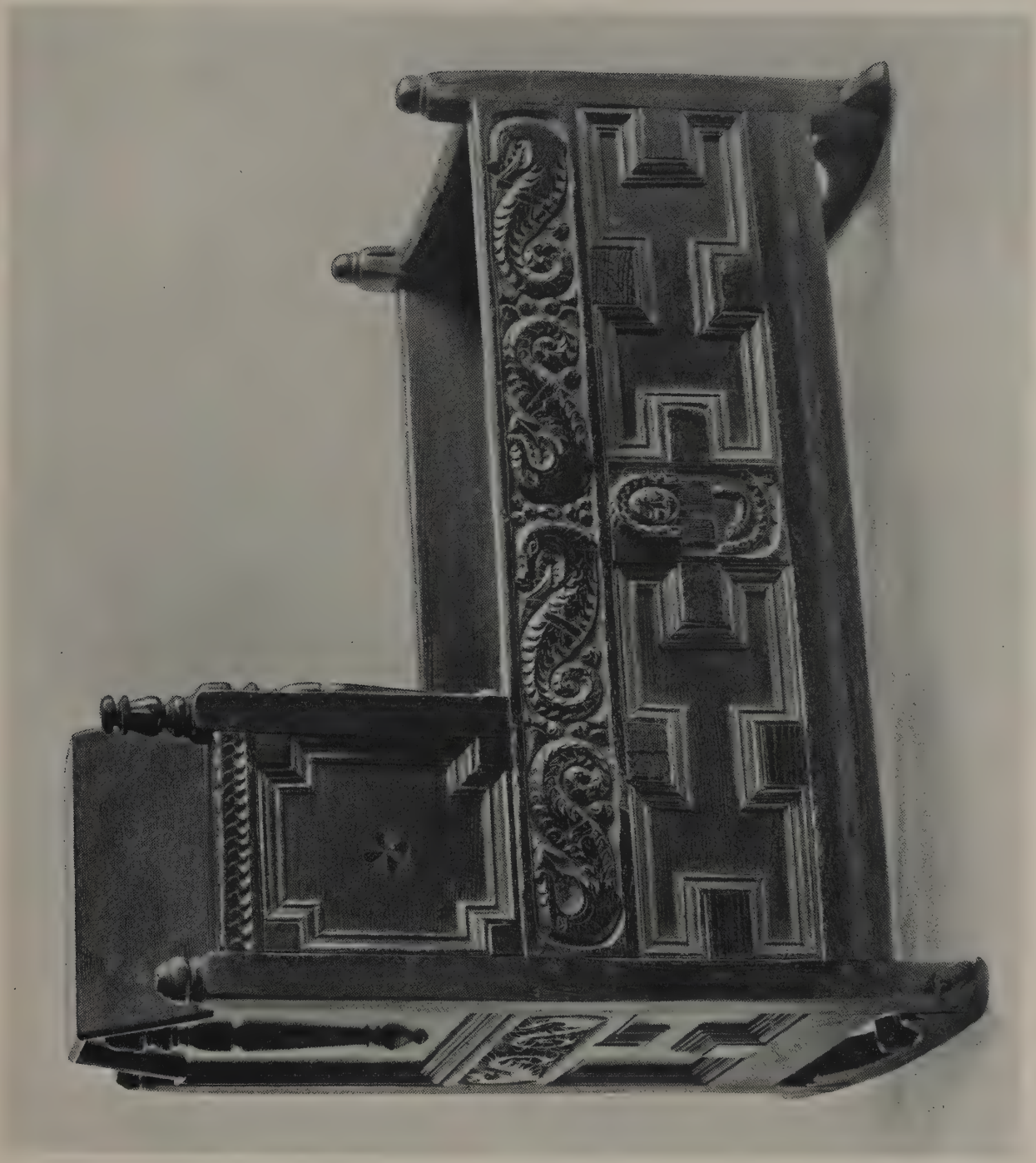


TABLE. First half of 17th century. Cassiobury Park
*Earl of Essex*

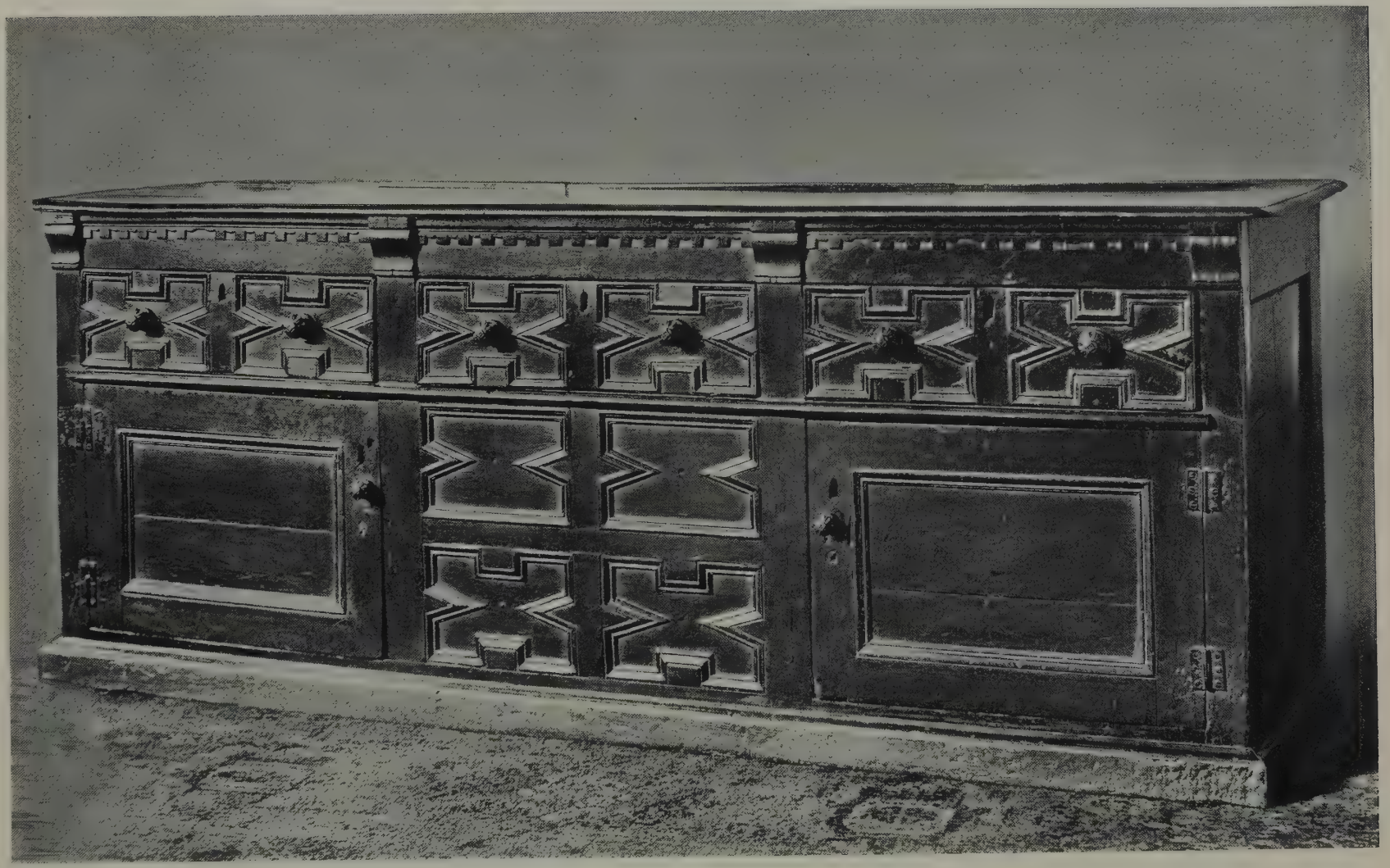


Oak Table. First half of 17th century

*Victoria and Albert Museum*



OAK CRADLE. Early 17th century
*James Thursby-Pelham, Esq.*



Oak Dresser. 17th century

*James Thursby-Pelham, Esq.*

BALLOT BOX, lacquered. Date 1619. Arms of James I and East India Company

*Worshipful Company of Saddlers*

STOOL. Period Charles II

(Above) STOOL. Late 17th century

*At Boughton, Northants. Duke of Buccleuch*

STOOL. Late 17th century. (Right) STOOL. Late 17th century. (Above) STOOL. Late 17th century

*At Boughton, Northants. Duke of Buccleuch*

Two Stools of carved walnut. (Above) Long Stool of carved walnut. All late 17th century

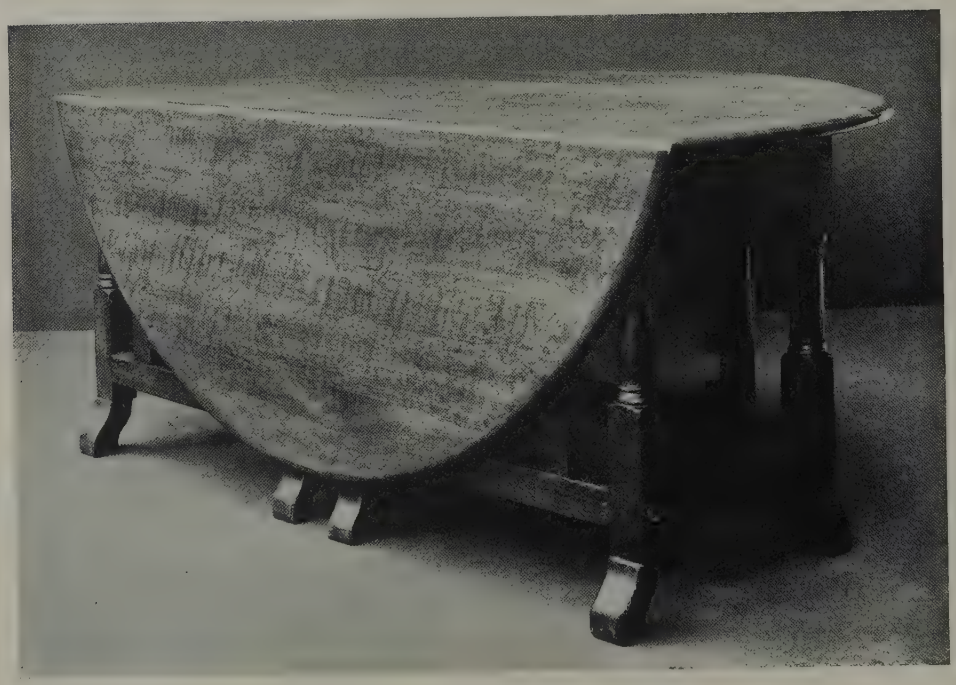
*At Hardwick Hall. Duke of Devonshire*

CHAIR of walnut. Period of Commonwealth

*Victoria and Albert Museum*

CHAIR of walnut, upholstered in leather. Period of Charles II

*From Boughton, Northants*



GATE-LEG TABLE of oak. *c.* 1670

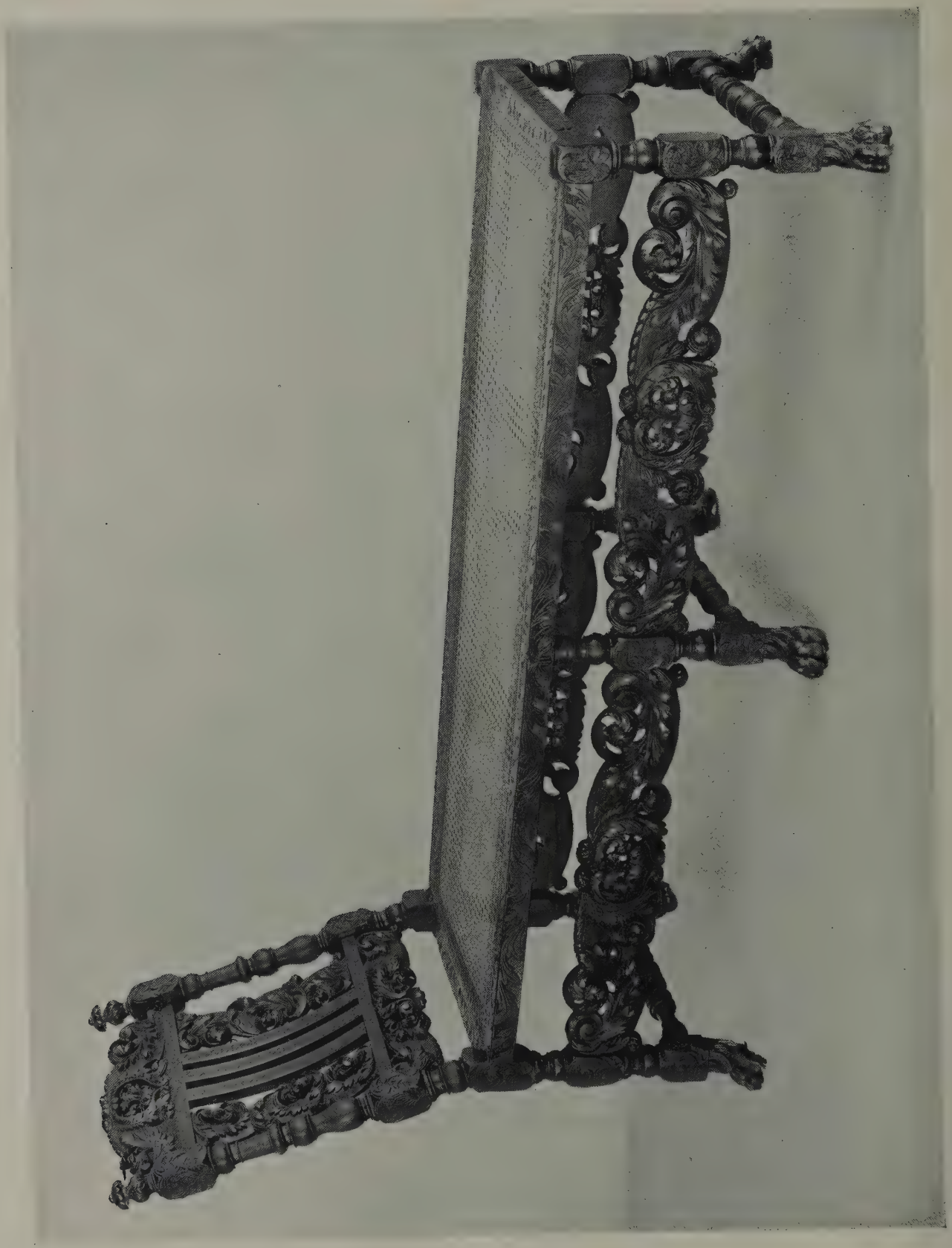
*Worshipful Company of Skinners*

(Above) MASTER'S CHAIR of oak. Period of Charles II

*Worshipful Company of Brewers*

CHAIR of walnut, reputed to have belonged to Nell Gwyn. Period of Charles II

*Victoria and Albert Museum*



DAY-BED of walnut. Late 17th century
*Victoria and Albert Museum*

WINGED ARM-CHAIR covered with velvet. Period of Charles II

*At Boughton, Northants. Duke of Buccleuch*

CHAIR. Late 17th century

*At Boughton, Northants. Duke of Buccleuch*

CHAIR of carved walnut, covered with red satin. Late 17th century

*At Hardwick Hall. Duke of Devonshire*

CHAIR AND STOOL. Late 17th century

*Victoria and Albert Museum*

DOUBLE-BACK SETTEE. Late 17th century
*Victoria and Albert Museum*

CHAIR. Late 17th century

*At Boughton, Northants. Duke of Buccleuch*

CHAIR covered with needlework. Late 17th century

*At Boughton, Northants. Duke of Buccleuch*

WINGED ARM-CHAIR. Late 17th century

*From Boughton, Northants. Duke of Buccleuch*

CHAIR of walnut. Late 17th century

CHILD'S CHAIR of walnut. Late 17th century

*Victoria and Albert Museum*

CHAIR of walnut, with needlework seat. Late 17th century

*Victoria and Albert Museum*

LACQUERED CHAIRS. Period of William III

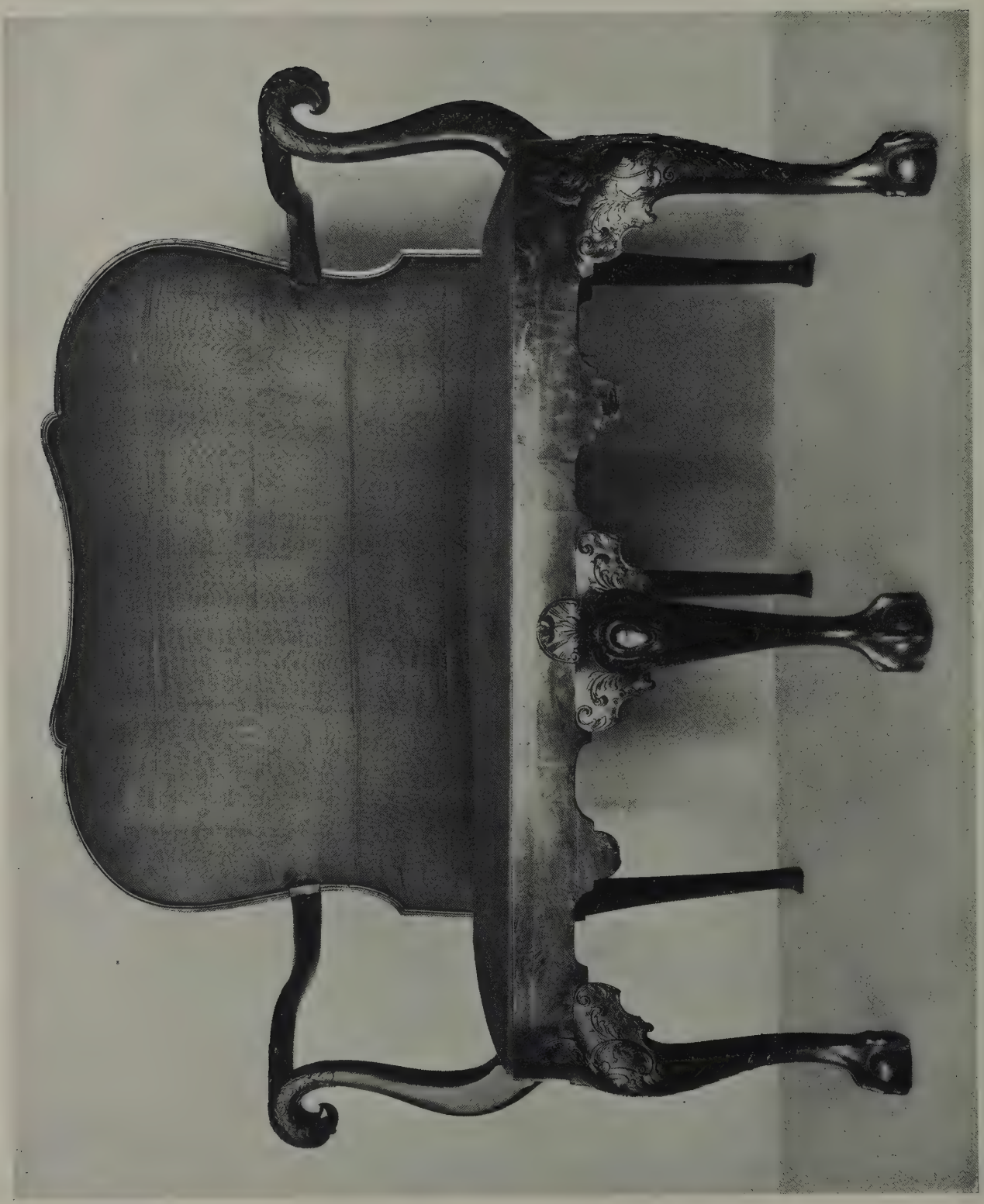
*Lt.-Col. G. R. Heathcote*

ARM-CHAIR. *c.* 1700

*At Boughton House, Northants. Duke of Buccleuch*

WINGED ARM-CHAIR with needlework cover. *c.* 1700

*Victoria and Albert Museum*



Settee of walnut. Early 18th century
*Victoria and Albert Museum*

CHAIR-TABLE of oak. Middle of 17th century

GATE-LEG TABLE of walnut. Late 17th century

*Victoria and Albert Museum*

PAIR OF CANDLE-STANDS of walnut. Period of Charles II

(Above) TABLE. Period of Charles II

*Lt.-Col. L. C. D. Jenner, D.S.O.*

TABLE. Late 17th century

(Above) TABLE decorated with marquetry. Late 17th century

*At Boughton, Northants. Duke of Buccleuch*

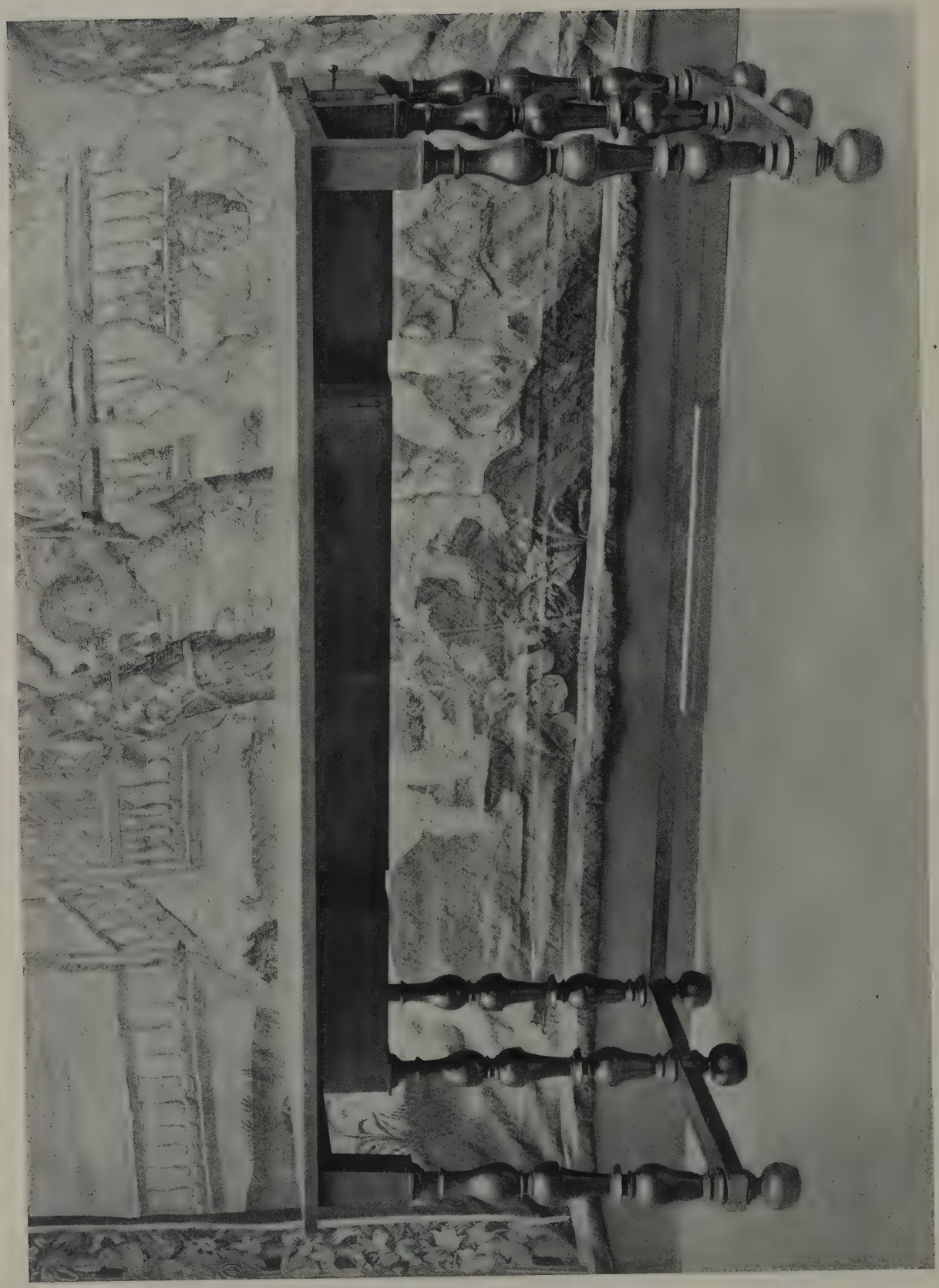


TABLE. Late 17th century
*At Boughton, Northants. Duke of Buccleuch*

TABLE decorated with marquetry. Late 17th century

*At Boughton, Northants. Duke of Buccleuch*

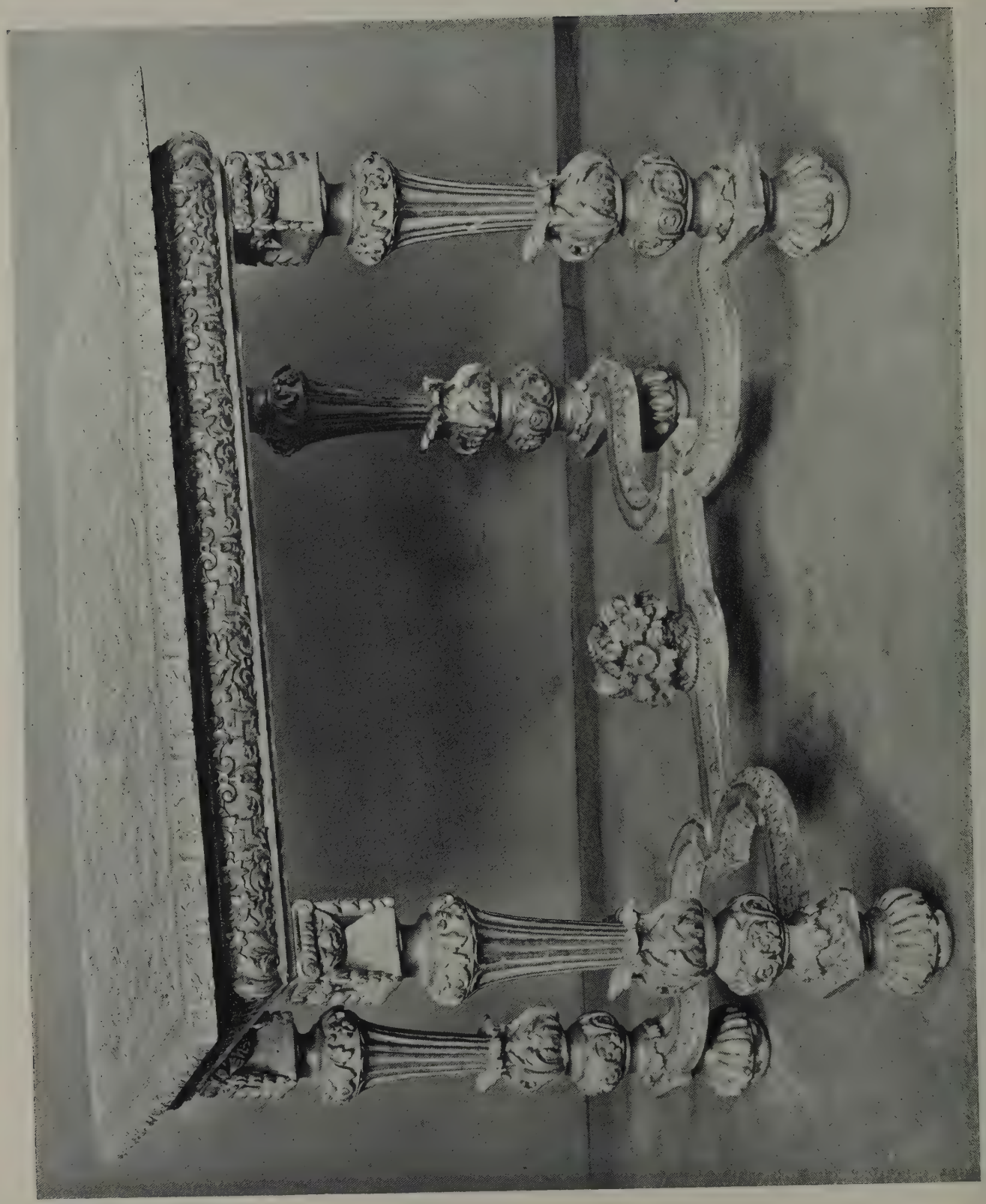


TABLE with gesso decoration. Late 17th century
*At Boughton, Northants. Duke of Buccleuch*

TABLE. Late 17th centuiy

(Above) TABLE. Late 17th century

*At Boughton, Northants. Duke of Buccleuch*

CARD-TABLE with needlework top. *c.* 1700

CARD-TABLE decorated with lacquer. Late 17th century

*Lt.-Col. L. C. D. Jenner, D.S.O.*

SIDE-TABLE with marble top. *c.* 1700

*Lt.-Col. L. C. D. Jenner, D.S.O.*

TABLE decorated with marquetry. *c.* 1700

*From Cassiobury Park. Earl of Essex*

TABLE of wood, covered with gesso and gilt. Early 18th century

(Above) TOP OF THE TABLE, decoration in gilt gesso, with monogram K W H, surmounted by a coronet

*At Hardwick Hall. Duke of Devonshire*

CABINET. Period of the Commonwealth

*At Boughton, Northants. Duke of Buccleuch*

CHEST OF DRAWERS of walnut. Period of Charles II

*From Boughton, Northants. Victoria and Albert Museum*

CHEST of walnut. *c.* 1700

*Lt.-Col. L. C. D. Jenner, D.S.O.*

MONEY BOX decorated with marquetry. Dated 1690

*The Worshipful Company of Glass-Sellers*

MIRROR-FRAME with marquetry decoration. Late 17th century

*Victoria and Albert Museum*

CABINET decorated with marquetry. Period of Charles II

*Victoria and Albert Museum*

CHEST OF DRAWERS decorated with marquetry. Late 17th century

*Victoria and Albert Museum*

WARDROBE decorated with marquetry. *c.* 1670. Originally presented to King James II when Duke of York and Lord High Admiral

*Donaldson Collection*

CABINET decorated with marquetry. Dated 1688
*Victoria and Albert Museum*

Box decorated with marquetry. Late 17th century
(Above) Box decorated with cut paper work. 1687
*Victoria and Albert Museum*

CHEST OF DRAWERS decorated with marquetry. Early 18th century
*Victoria and Albert Museum*

CABINET of black lacquer on silvered stand. Period of Charles II

*Victoria and Albert Museum*

CHEST OF DRAWERS. Period of Charles II

*At Boughton, Northants. Duke of Buccleuch*

DOUBLE CHEST OF DRAWERS of walnut. Late 17th century

*Lt.-Col. L. C. D. Jenner, D.S.O.*

CUPBOARD of lacquer. Late 17th century

CUPBOARD. *c.* 1700

*Lt.-Col. L. C. D. Jenner, D.S.O.*

BUREAU-BOOKCASE of red lacquer. Period of Queen Anne

*Victoria and Albert Museum*

WRITING CABINET, signed "Samuel Bennett". Early 18th century

*Victoria and Albert Museum*

BOOKCASE of walnut. Late 17th century

*Colonel Sir James Worsley-Taylor, Bart.*

BOOKCASE. Late 17th century

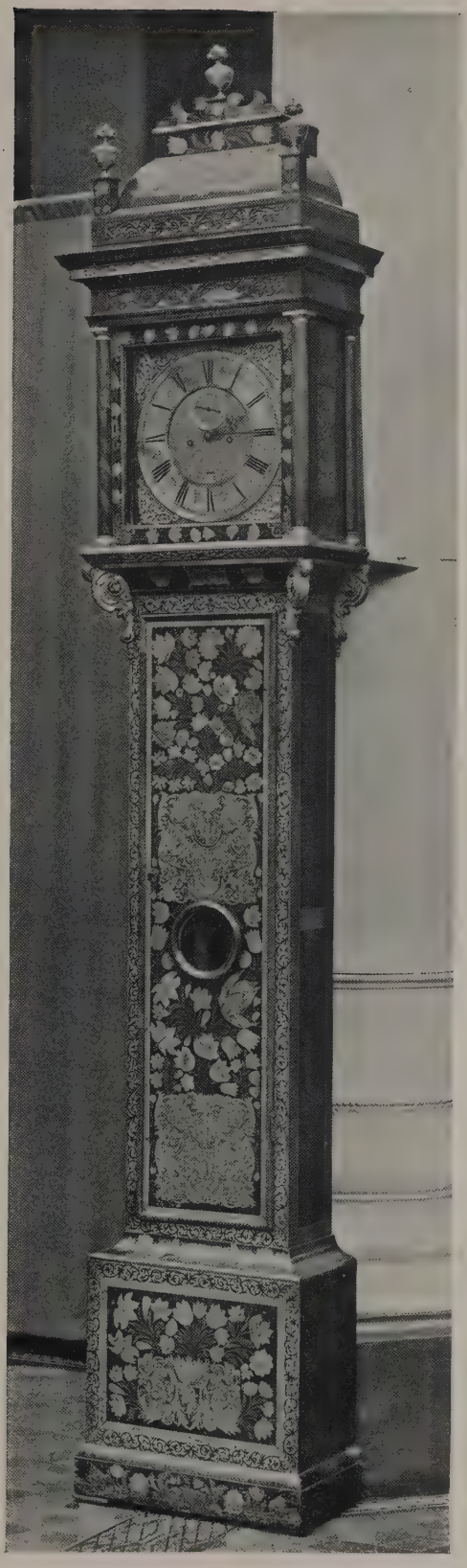
*Lt.-Col. L. C. D. Jenner, D.S.O.*

WASSAIL BOWL of lignum-vitæ wood. Period of Charles II

*Victoria and Albert Museum*

TALL CASE CLOCK of walnut, made by John Berry, London. *c.* 1700

*Worshipful Company of Salters*



TALL CASE CLOCK of walnut, decorated with marquetry, made by Wm. Speakman, London. *c.* 1700

*Worshipful Company of Vintners*

TALL CASE CLOCK, black and gold lacquer, by "Tho. Gardner in the Minories," London. *c.* 1720

*Worshipful Company of Bakers*

TALL CASE CLOCK of walnut, by Thomas Tompion. *c.* 1700

*Worshipful Company of Tallow-Chandlers*

TALL CASE CLOCK, by Daniel Quare. *c.* 1690

*Worshipful Company of Drapers*

TALL CASE CLOCK. *c.* 1695

TALL CASE CLOCK. *c.* 1700

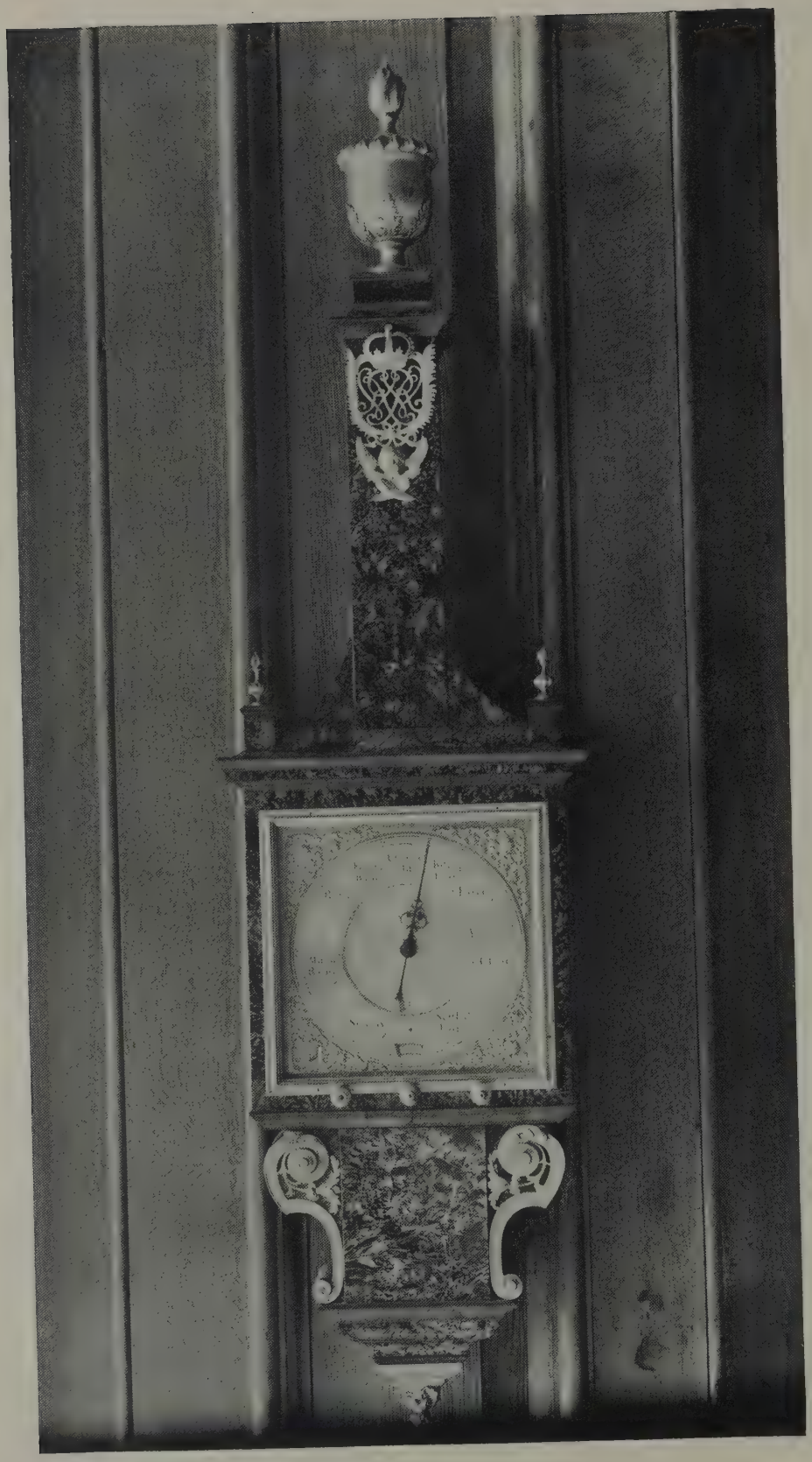
*Formerly in Kensington Palace*

TALL CASE CLOCK, lacquered. Period of Charles II

*Lt.-Col. L. C. D. Jenner, D.S.O.*

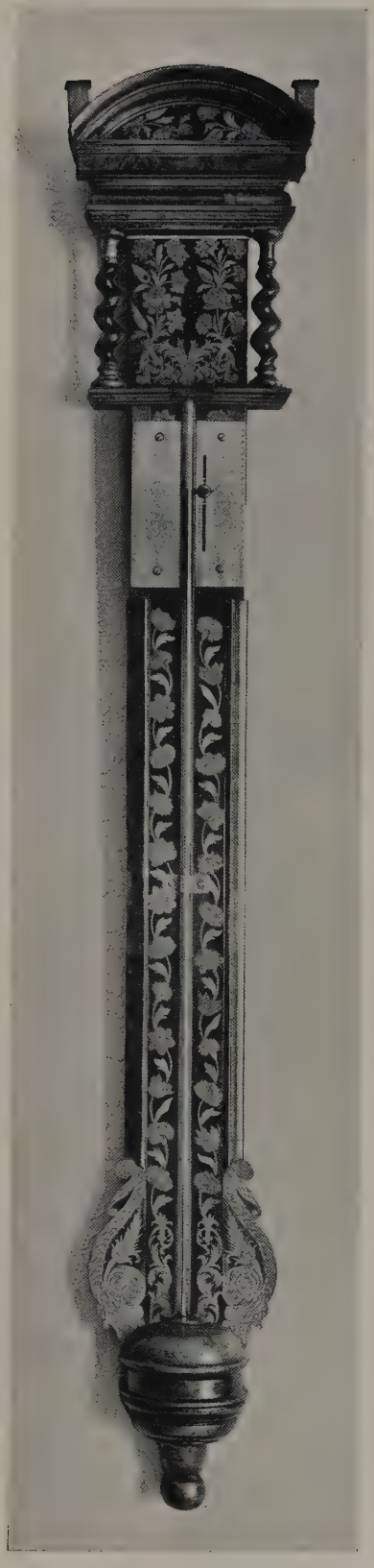
BRACKET CLOCK, by Richard Baker, London. *c.* 1680

*Worshipful Company of Clockmakers*



BAROMETER, by Daniel Quare. Late 17th century

*Hampton Court Palace*



BAROMETER, in marquetry case.
Late 17th century.

BAROMETER,
by Daniel Quare.
Late 17th century

*Hampton Court Palace*

BAROMETER surmounted by
arms of the Company.
Dated 1695

*The Worshipful Company of Watermen and Lightermen*

THREE SCONCES AND A MIRROR. Late 17th and early 18th centuries

*Lt.-Col. L. C. D. Jenner, D.S.O.*

MIRROR-FRAME, attributed to Grinling Gibbons. 1648–1721

*Victoria and Albert Museum*

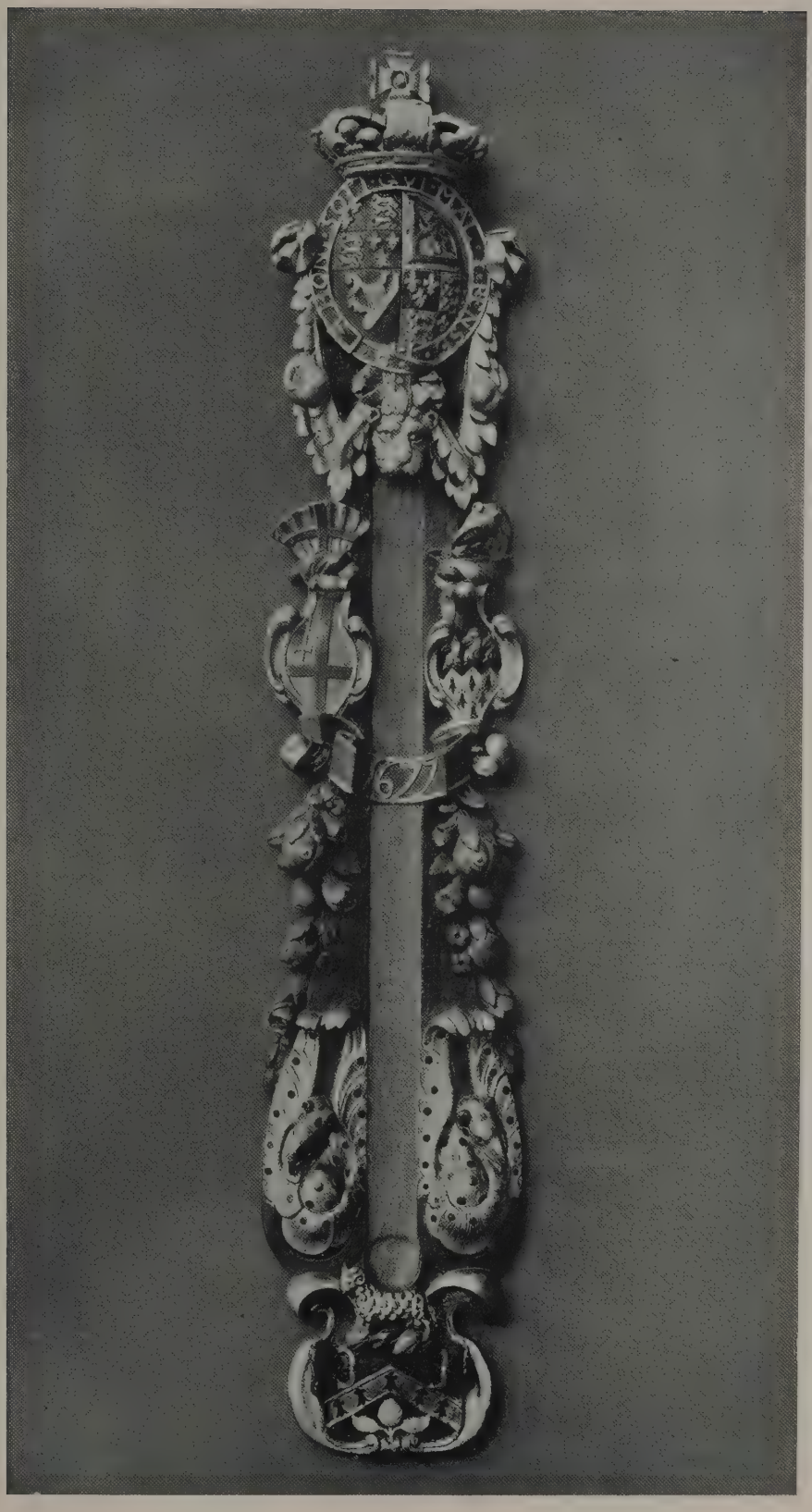
MIRROR-FRAME, in style of Grinling Gibbons

MIRROR-FRAMES, gilt. Early 18th century

*From Trinity Hospital, Greenwich. The Worshipful Company of Mercers*

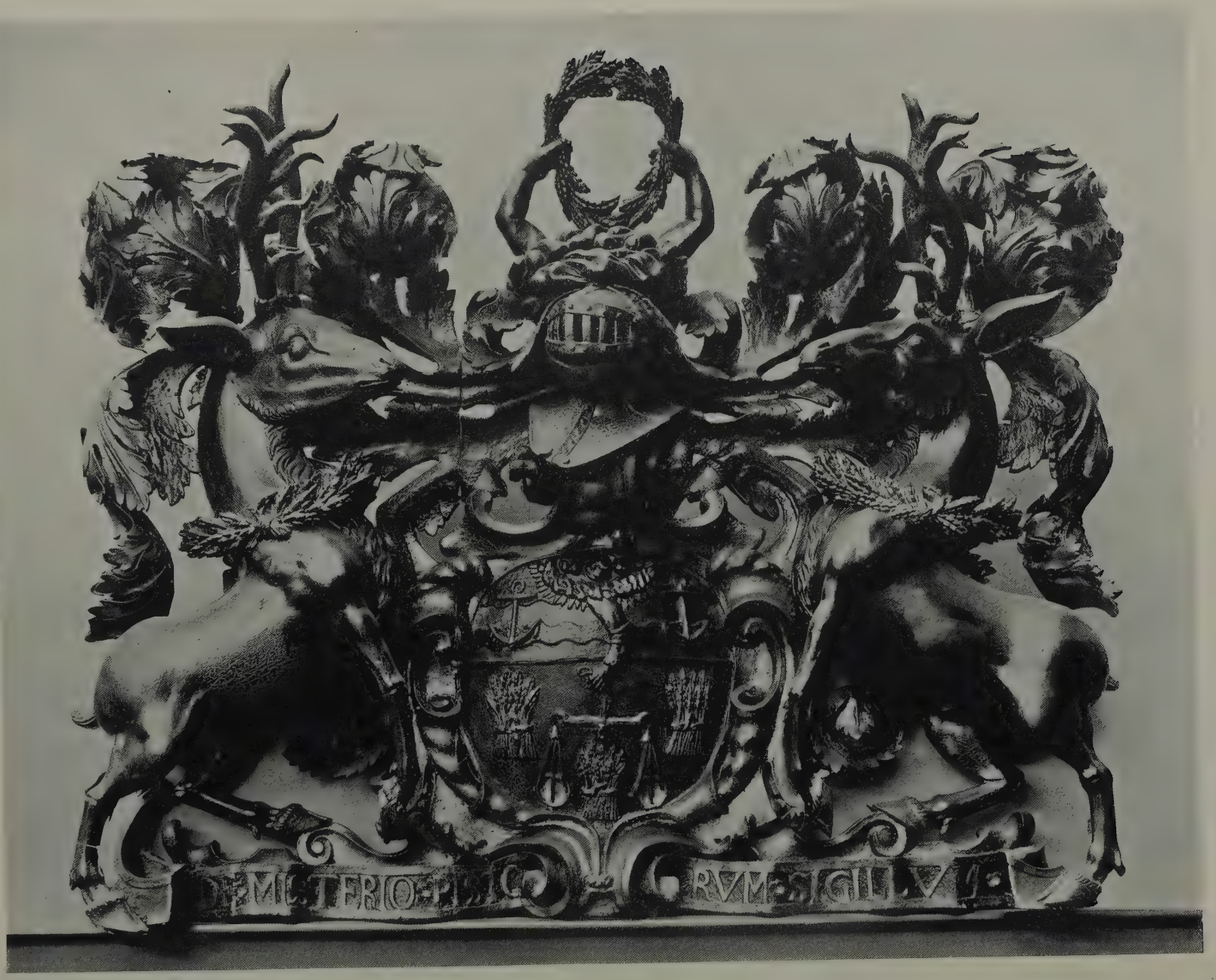
MONEY BOX of carved wood. Dated 1680

*Worshipful Company of Coachmakers*



SWORD STAND of carved oak, painted and gilt.
Arms of Sir Francis Chaplin, Master, 1668. Dated 1677

*Worshipful Company of Clothworkers*



ARMS OF THE BAKERS' COMPANY, carved wood. *c.* 1720

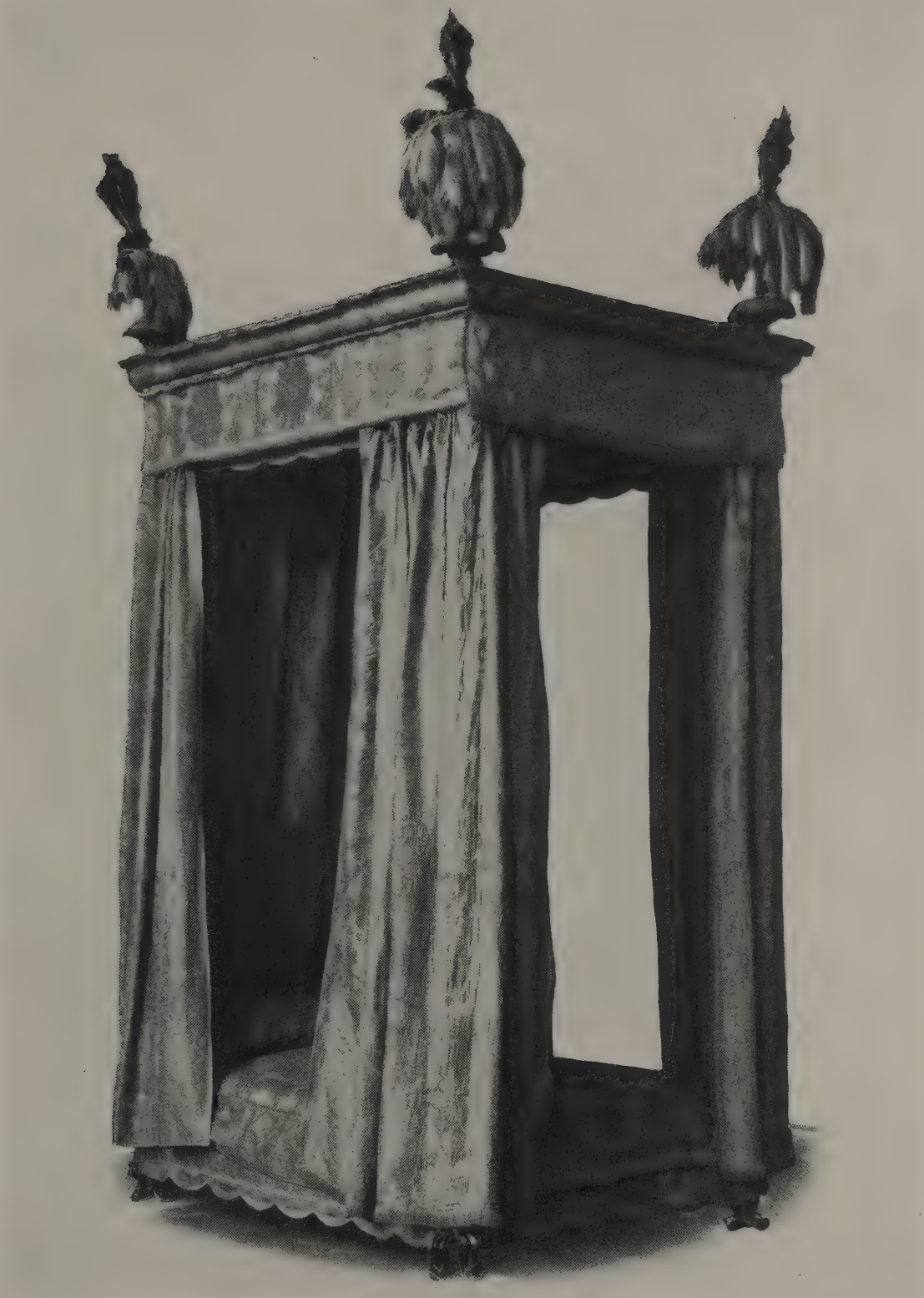
*Worshipful Company of Bakers*

FRAME FOR MANUSCRIPT with enclosing doors. Date 1688

*Worshipful Company of Haberdashers*

ARMS OF THE COOPERS' COMPANY, carved wood. Late 17th century

*Worshipful Company of Coopers*



BEDSTEAD with red damask hangings. Late 17th century

*From Boughton, Northants. Victoria and Albert Museum*

UPHOLSTERED BEDSTEADS. Late 17th century

*Hampton Court Palace*

Bedstead, Chair, Stools, and Commode. Late 17th century

*Hampton Court Palace*

CHIMNEY-PIECE of marble. Late 17th century

*Ashley Park, Surrey*

STAIRCASE with paintings in grisaille. Late 17th century

*Ashley Park, Surrey*

PANELLED AND PAINTED HALL. Early 18th century

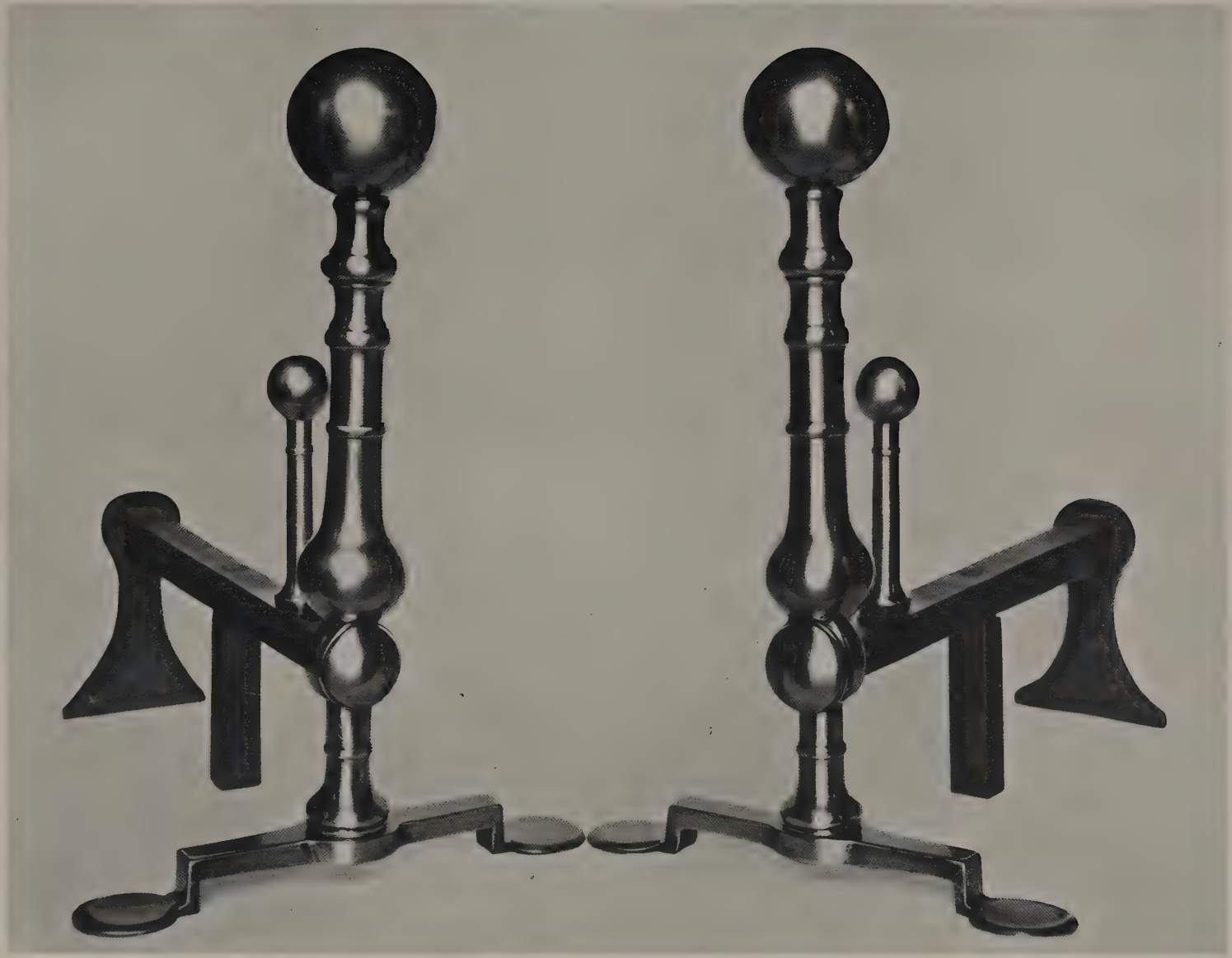
*Ashley Park, Surrey*

CHIMNEY-PIECE. Period of William III

*Hampton Court Palace*

CHIMNEY-PIECE with Overmantel by Grinling Gibbons

*Kensington Palace*



FIREDOGS of wrought iron. Late 17th century

*Hampton Court Palace*

LOCK PLATE. Period of William III

*On door at Hampton Court Palace*

PICTURE-FRAME of gilt wood. Late 17th century

PICTURE-FRAME of gilt wood. Early 18th century

DOLLS' HOUSE. Period of Queen Anne (1702–1714)

*Victoria and Albert Museum*

ARM-CHAIR AND CHAIR of walnut. *c.* 1720

(Above) CIRCULAR TABLE of mahogany. *c.* 1750

*Worshipful Company of Apothecaries*

CHAIR of mahogany. *c.* 1730

WRITING CHAIR of mahogany. *c.* 1725

*Mulliner Collection*

CHAIR of walnut. Period of Queen Anne
*Victoria and Albert Museum*

ARM-CHAIR. 1730–1740
*Lt.-Col. L. C. D. Jenner, D.S.O.*

ARM-CHAIR of walnut, with red velvet covering. *c.* 1730

*Donaldson Collection. Victoria and Albert Museum*

CHAIR of mahogany. *c.* 1730

*H.M. Treasury*

ARM-CHAIR of mahogany. *c.* 1730

*James Thursby-Pelham, Esq.*

THRONE CHAIR. *c.* 1730

*H.M. Treasury*

PRIME WARDEN'S CHAIR of mahogany; coat of arms of Company inlaid on back. *c.* 1740

*Worshipful Company of Fishmongers*

CHAIR. *c.* 1730

CHAIR. *c.* 1740

*From Cassiobury Park. Earl of Essex*

MASTER'S CHAIR. Middle of 18th century

*Worshipful Company of Fishmongers*

MASTER'S CHAIR of mahogany. *c.* 1740–1750
*Worshipful Company of Grocers*

WARDEN'S CHAIR of mahogany. Middle of 18th century
*Worshipful Company of Parish Clerks*

SETTEE, gilt, by William Kent. 1730–1740

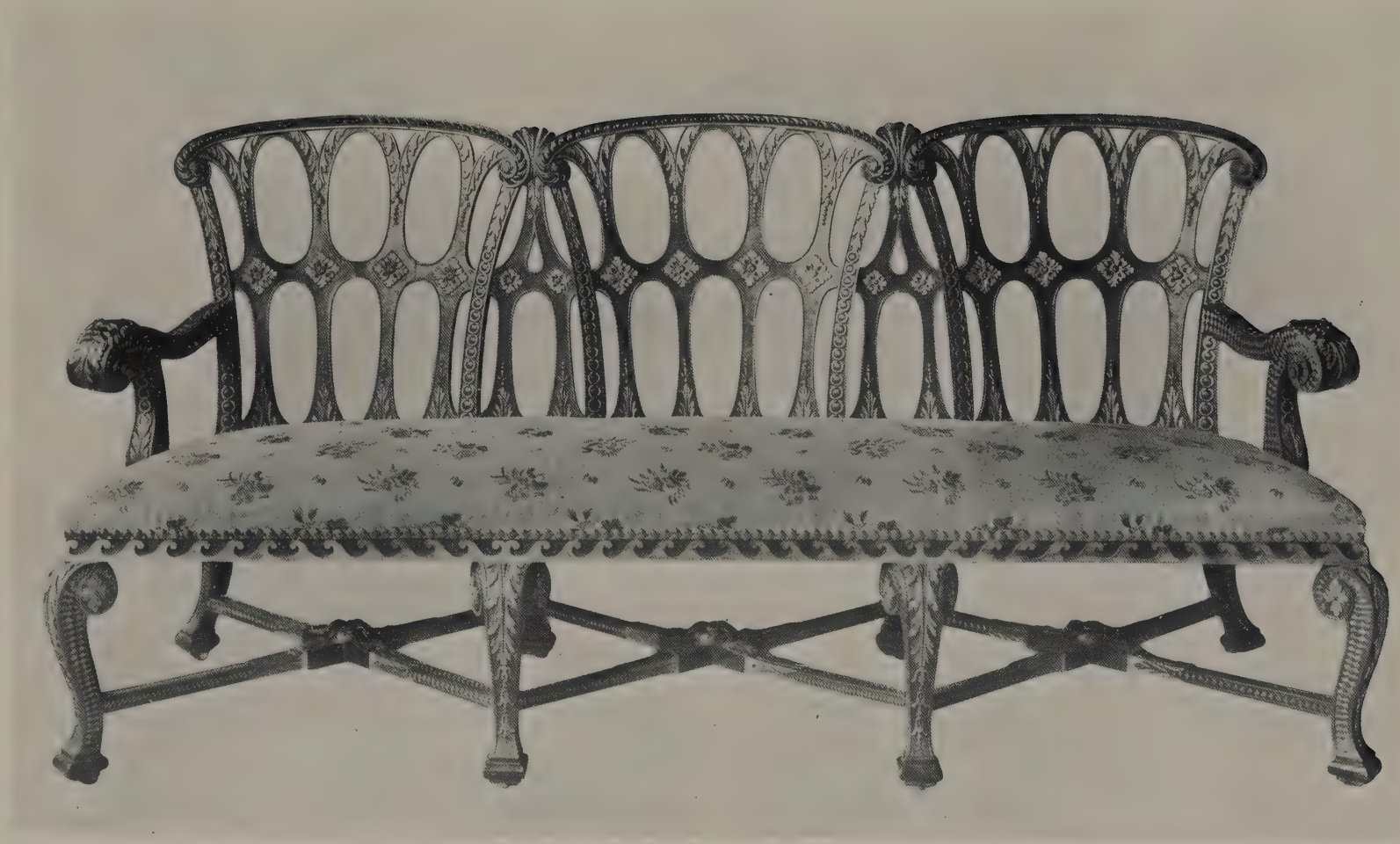
(Above) ARM-CHAIR, gilt, by William Kent. 1730–1740

*From Wroxton Abbey, Oxfordshire*

CHAIR, gilt, by William Kent. 1730–1740

CHAIR, partly gilt, by William Kent. 1730–1740

*From Wroxton Abbey, Oxfordshire*



SETTEE, partly gilt, by William Kent. 1730–1740

*From Wroxton Abbey, Oxfordshire*

CHAIR, upholstered in tapestry. Made in 1756 for Lord Langdale by John Whitby of London

*Mrs. Frederick D. Harford.*

CHAIR, gilt, by William Kent.

1730–1740

*Duke of Devonshire*

HALL SEAT of mahogany, by William Kent. 1730–1740

*From Wroxton Abbey, Oxfordshire*

(Above) HALL SEAT of mahogany, by William Kent. 1730–1740

*Duke of Devonshire*

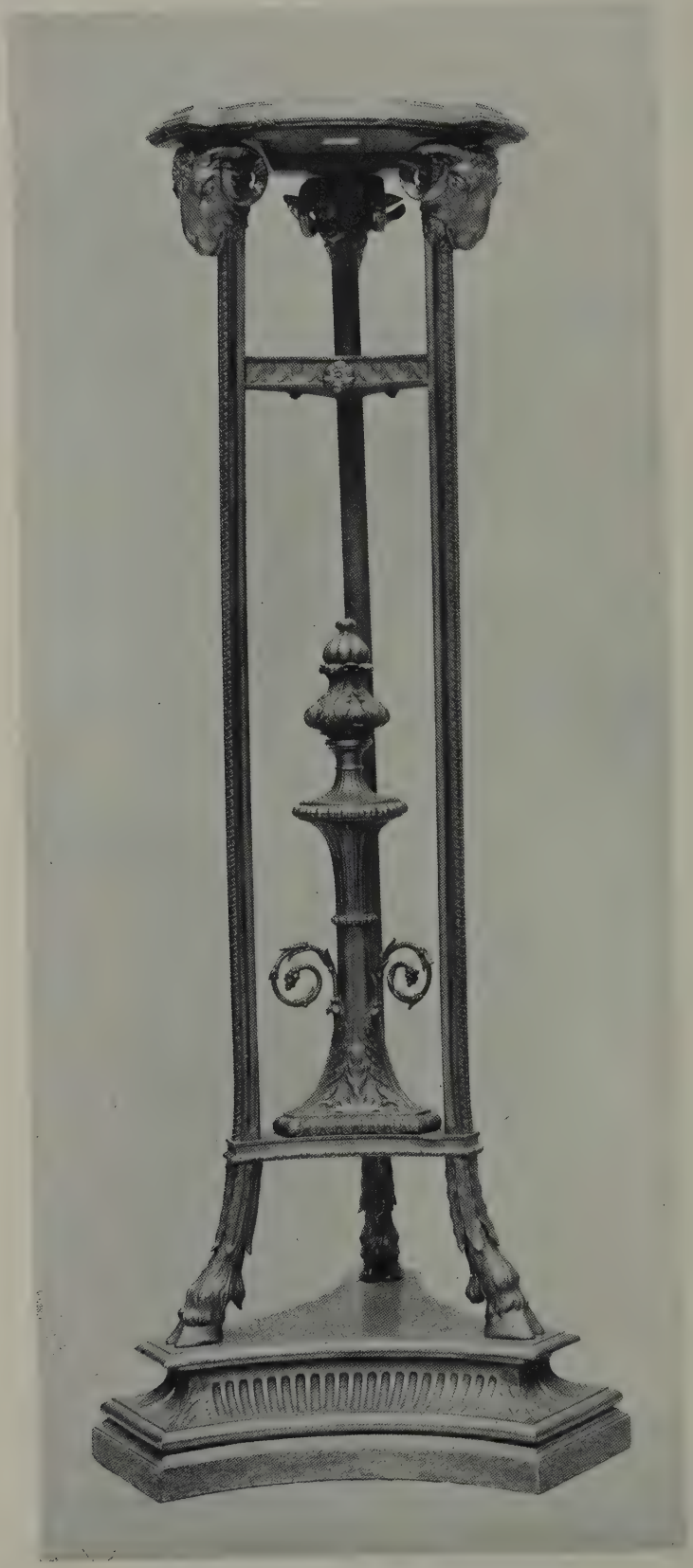
PEDESTAL, by William Kent. 1730–1740

*Duke of Devonshire*

(Above) CONSOLE TABLE, gilt, by William Kent. 1730–1740

*From Wroxton Abbey, Oxfordshire*

TABLE. First half of 18th century



CANDLE-STAND, style of Robert Adam. 1770–1780

CANDLE-STAND, by William Kent. 1730–1740

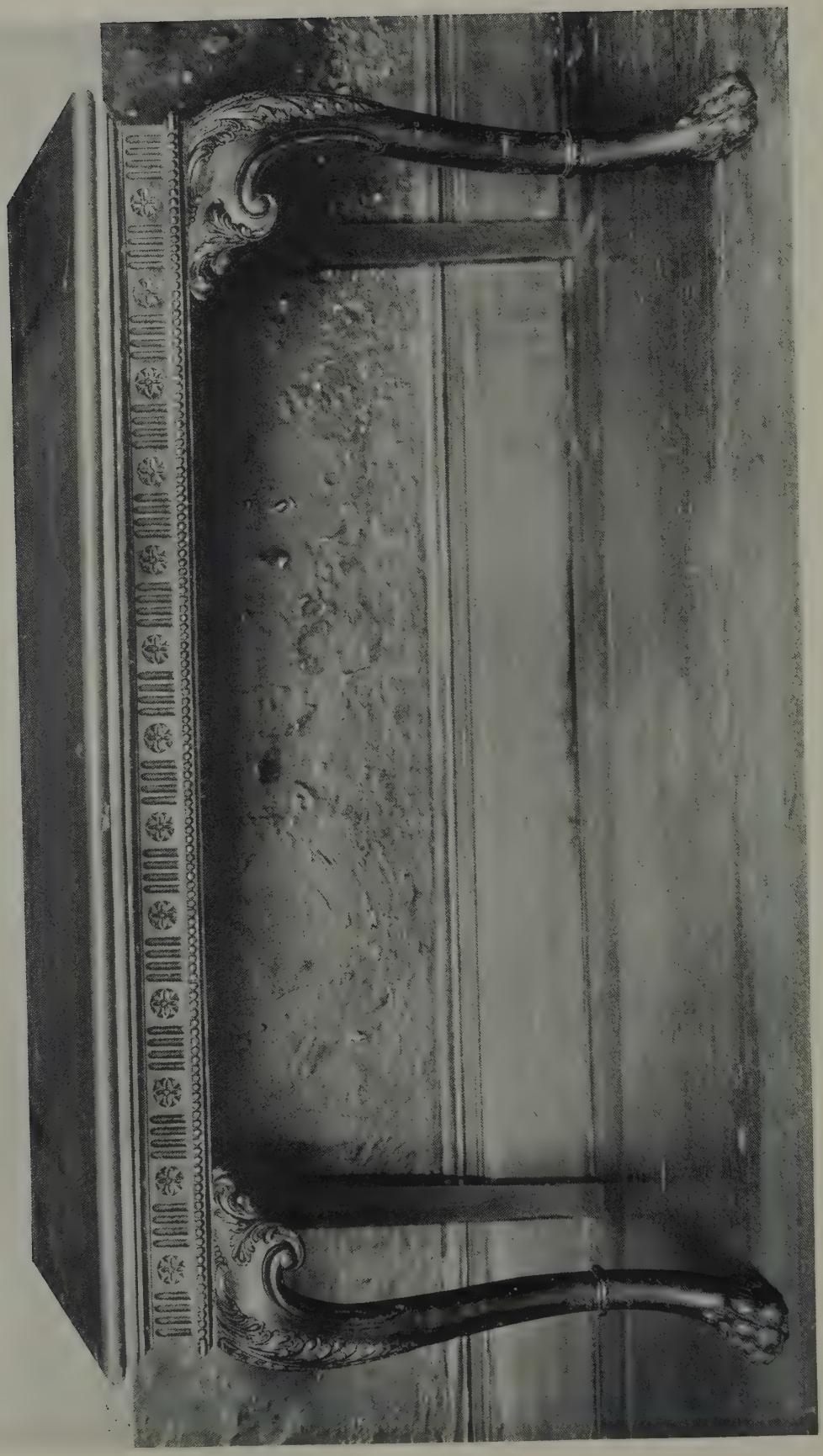
*Duke of Devonshire*

TABLE AND CHAIRS of mahogany. *c.* 1730

*H.M. Treasury*

SIDE-TABLE, gilt, by William Kent. 1730–1740
*Duke of Devonshire*

SIDE-TABLE. *c.* 1730
*From Cassiobury Park. Earl of Essex*



SIDE-TABLE of carved wood. *c.* 1740

*Lt.-Col. L. C. D. Jenner, D.S.O.*

Two Card-Tables of mahogany.
(Above) First half of 18th century. (Below) Middle of 18th century

Bookcase of mahogany. *c.* 1728

*H.M. Admiralty*

BOOKCASE, painted and gilt; style of William Kent. *c.* 1730

*Victoria and Albert Museum*

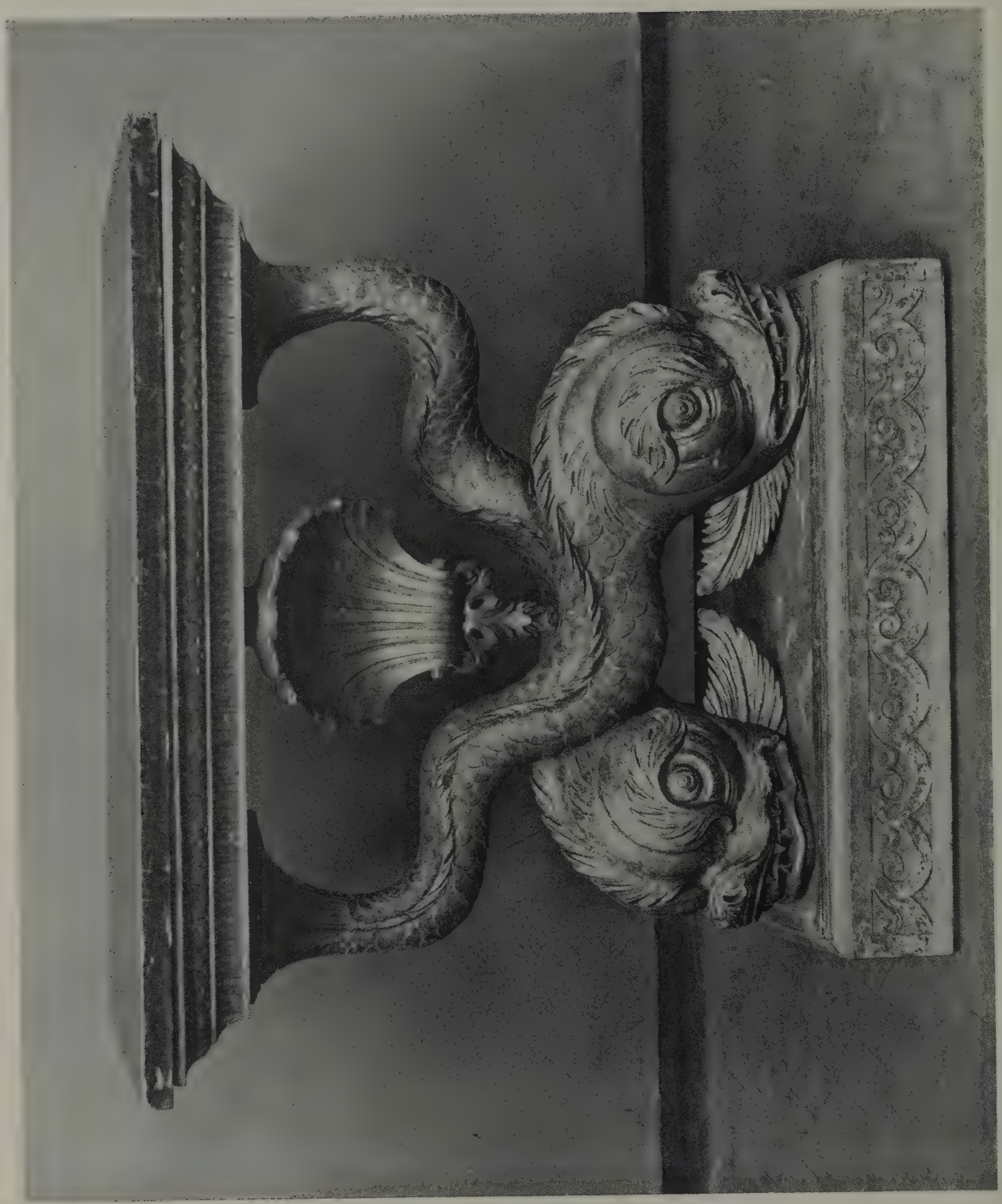


TABLE of gilt wood. *c.* 1730
*Boughton, Northants. Duke of Buccleuch*

WRITING-TABLE of mahogany, partly gilt, by William Kent. 1730–1740

*Duke of Devonshire*

WRITING-TABLE, partly gilt, by William Kent. 1730–1740

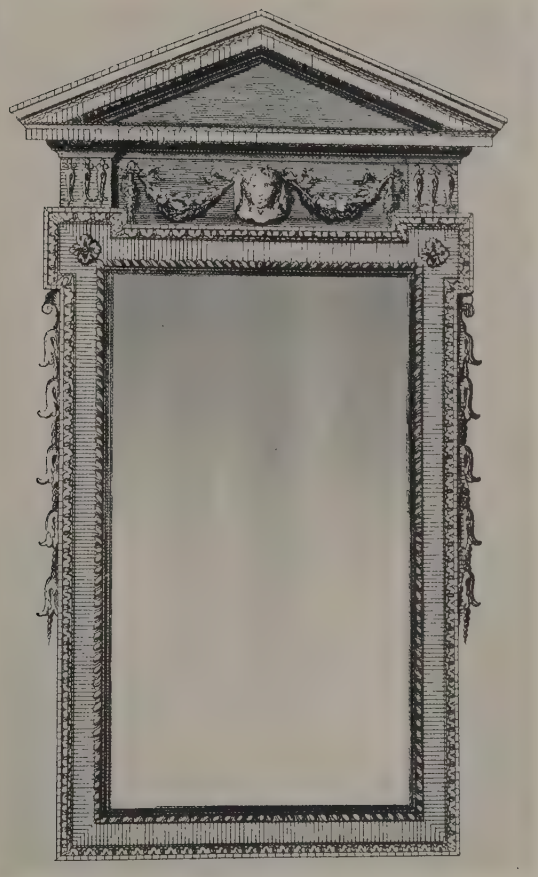
*Duke of Devonshire*

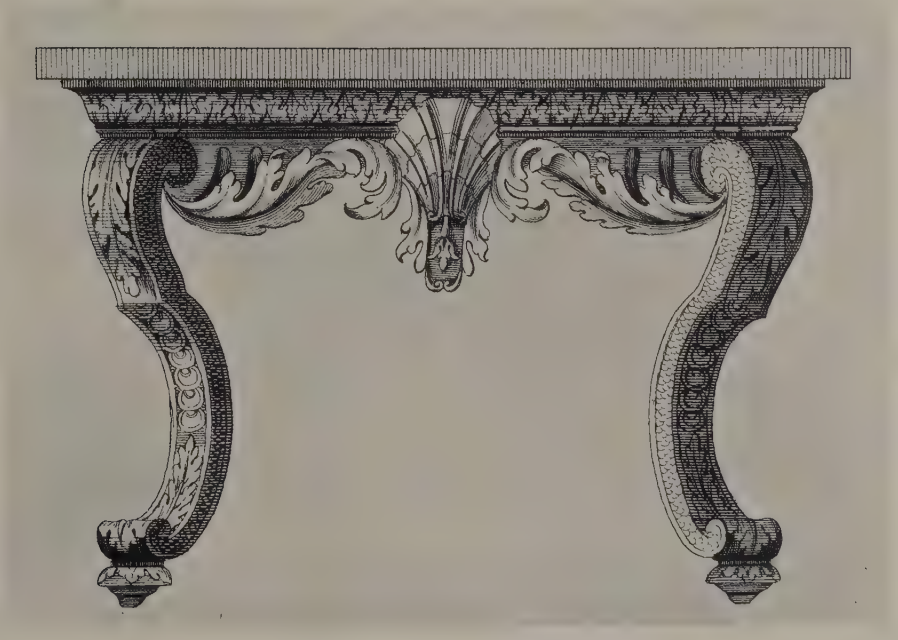
SIDE-TABLE, gilt, by William Kent. 1730–1740

*Duke of Devonshire*

WRITING-TABLE of mahogany. *c.* 1740

*Duke of Buccleuch*





DESIGNS for Side-Table and Mirror-Frame

*From William Jones's "The Gentleman's or Builder's Companion,"* 1739

Long Case Clock. Early 18th century

(Right) Long Case Clock, lacquered. First half of 18th century

*Victoria and Albert Museum*

FRAME of carved and gilt wood, with painted shield of arms. *c.* 1740

*Worshipful Company of Skinners*

MIRROR-FRAME, gilt. Period of Queen Anne

*Lt.-Col. L. C. D. Jenner, D.S.O.*

MIRROR-FRAME, carved and gilt. *c.* 1740

*Worshipful Company of Goldsmiths*

MIRROR-FRAME, gilt. First half of 18th century

*Lt.-Col. L. C. D. Jenner, D.S.O.*

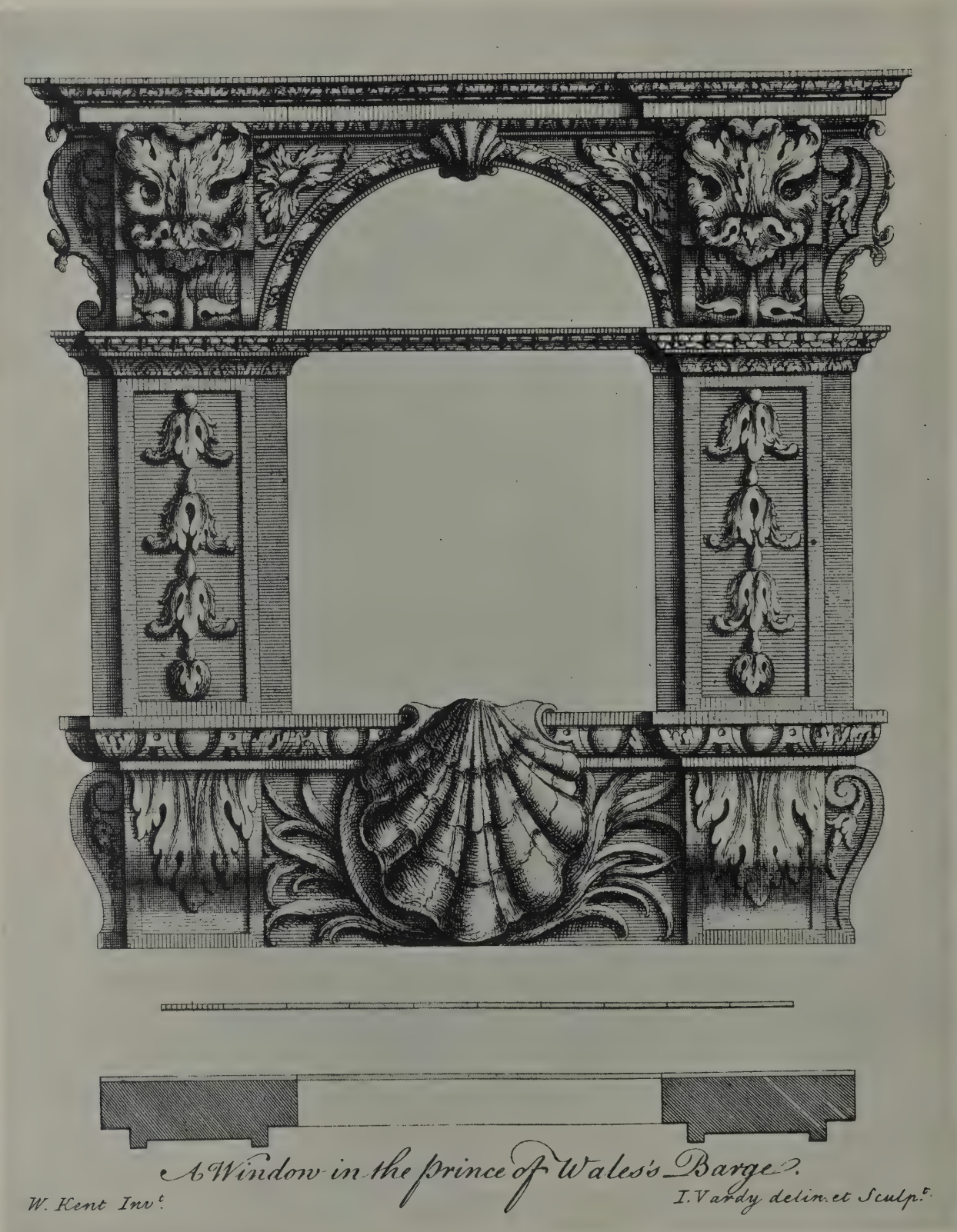
MIRROR-FRAME, gilt, by William Kent. 1730–1740

*Duke of Devonshire*

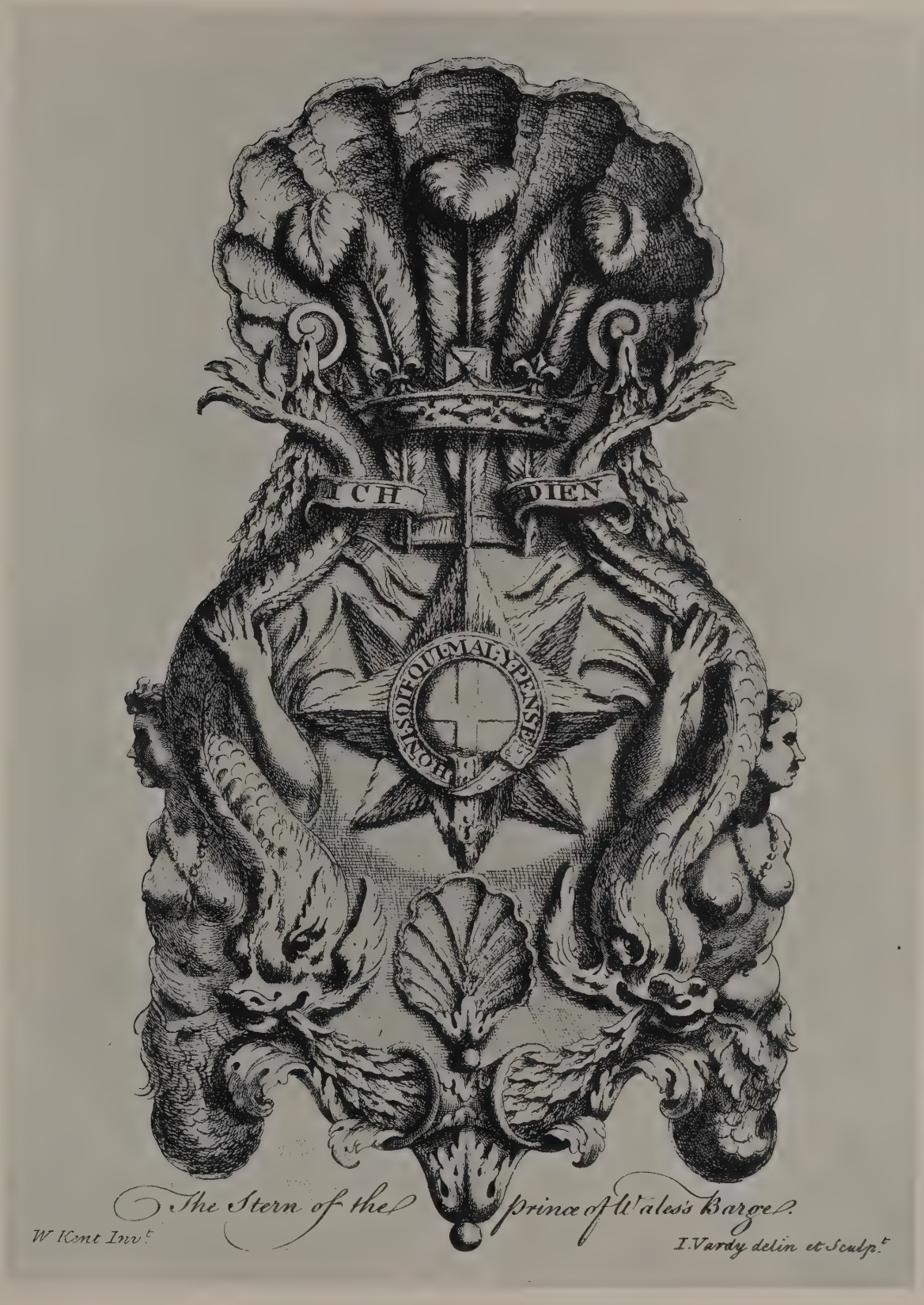
ROYAL STATE BARGE, designed by William Kent. *c.* 1730
*His Majesty the King*

ROYAL STATE BARGE, designed by William Kent. *c.* 1730

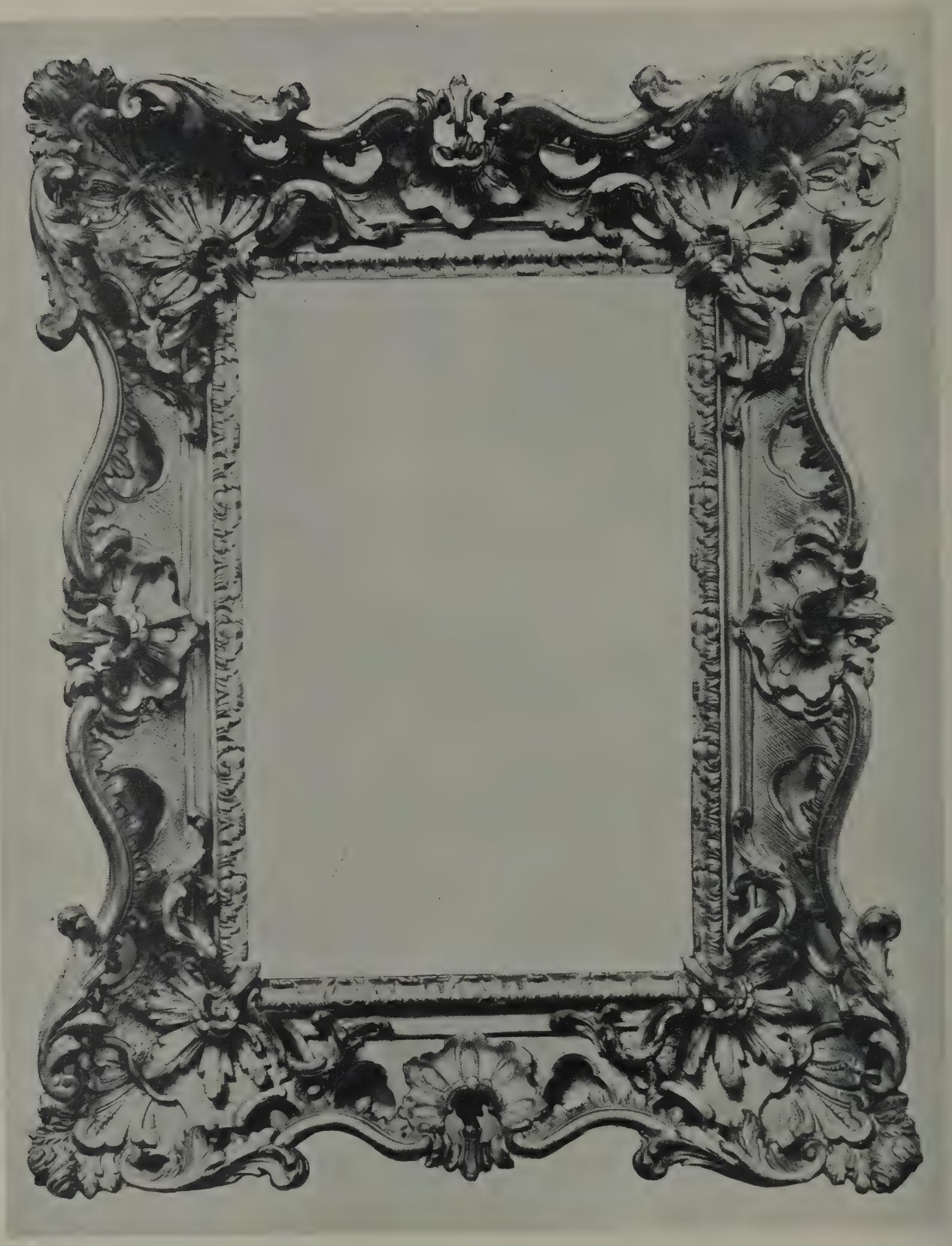
*His Majesty the King*




DESIGN, by William Kent, for State Barge




DESIGN, by William Kent, for State Barge



FRAME of carved and gilt wood. *c.* 1750

PICTURE-FRAME of carved and gilt wood. *c.* 1750

WIND DIAL. 1695. Overmantel, by William Kent

*Kensington Palace*

PANELLED GALLERY. Early 18th century

*Ashley Park, Surrey*

PANELLED ROOM. First half of 18th century

*Ashley Park, Surrey*

INTERIOR from Hogarth's " Marriage à la Mode " Series. *c.* 1740

*National Gallery*

BEDROOM from Hogarth's " Marriage à la Mode " Series. *c.* 1740

*National Gallery*

A Family Group, by William Hogarth. Middle of 18th century

*National Gallery*

INTERIOR, " Mr. B. finds Pamela writing," by J. Highmore. Middle of 18th century

*Illustration to Richardson's " Pamela." National Gallery*

SCREEN of painted leather. First half of 18th century

*Worshipful Company of Tallow-Chandlers*

PANELLED ROOM. Middle of 18th century

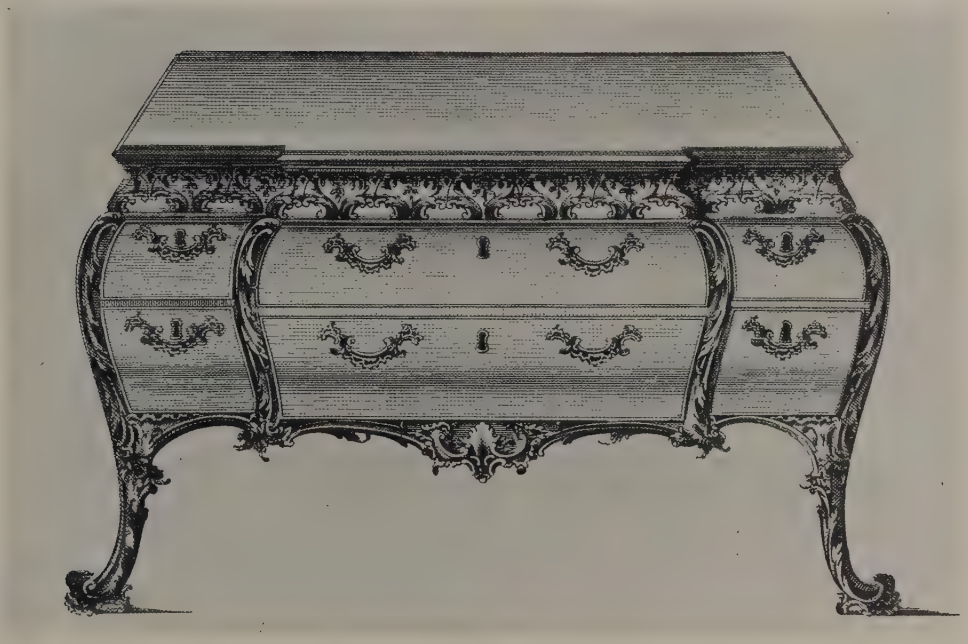
*At Halnaby Hall, Darlington, the seat of the Millbanke Family.* (*The house where Byron spent his honeymoon*)

PANELLED ROOM WITH HAND-PAINTED WALL-PAPER. Middle of 18th century

*From Wootton-under-Edge. Victoria and Albert Museum*

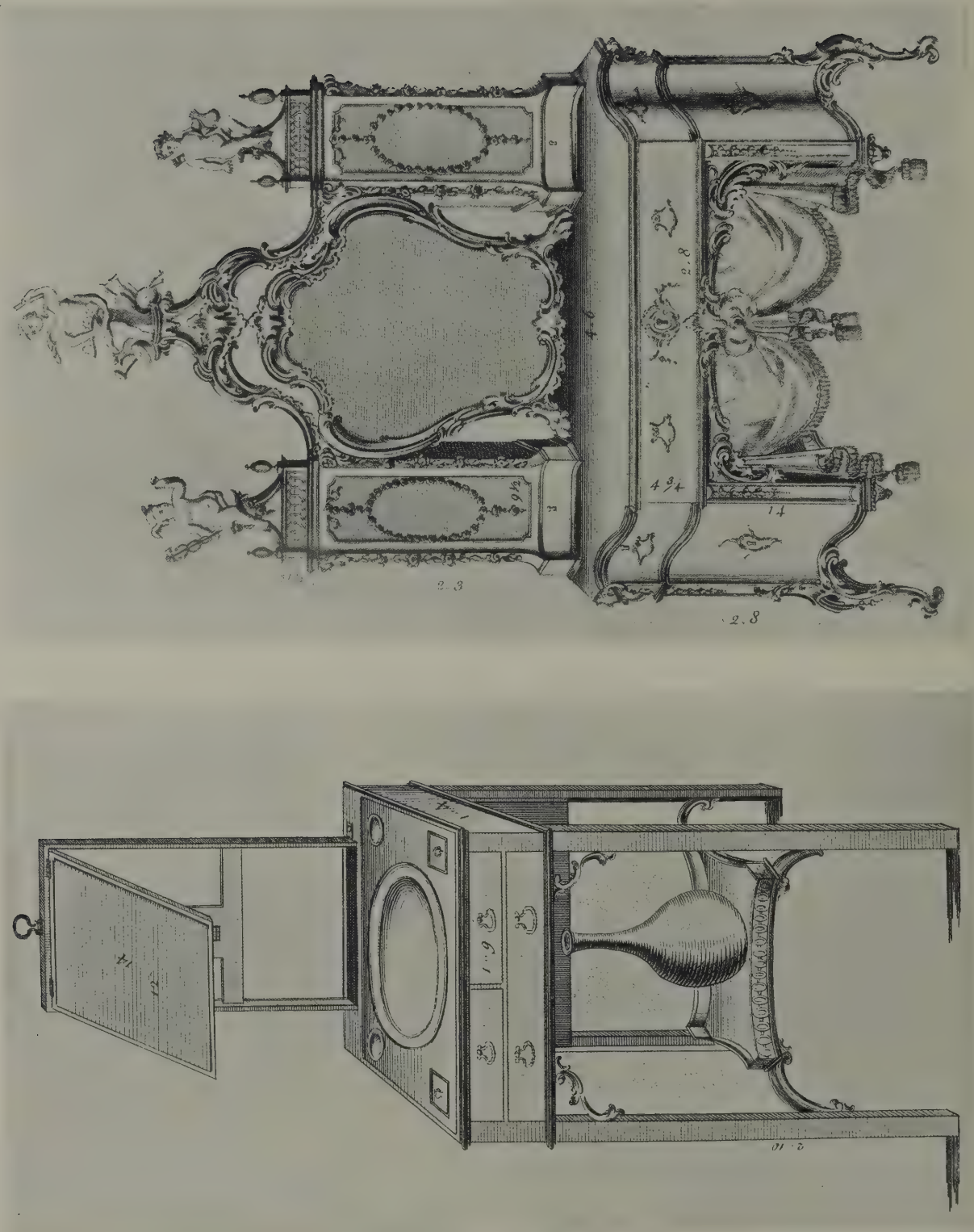
PANELLED ROOM WITH HAND-PAINTED WALL-PAPER. Middle of 18th century

*From Wootton-under-Edge. Victoria and Albert Museum*



DESIGNS for Commode and Candle-Stand

*From Chippendale's "Director," 3rd edition, 1762.*



DESIGNS for Basin-Stand and Dressing-Table

*From Chippendale's "Director," 3rd edition, 1762*

STOOL of mahogany. Middle of 18th century

*James Thursby-Pelham, Esq.*

WINDOW SEAT. About 1755

*At Corsham Court, Wilts. Field-Marshal Lord Methuen*

CHAIRMAN'S CHAIR of mahogany, style of Chippendale. *c.* 1750

*Royal Scottish Corporation*

ARM-CHAIR AND SINGLE CHAIR, style of Chippendale. 1750–1760

*Worshipful Company of Drapers*

CHAIR of mahogany. 1750–1760

CHAIR of mahogany. 1750–1760

ARM-CHAIR, one of a pair, covered with needlework
*c.* 1730

ARM-CHAIR, upholstered in Fulham tapestry
*c.* 1750

*Mulliner Collection*

THE MASTER'S CHAIR of the Joiners' Company. Made by Edward Newman in 1754

*The Worshipful Company of Joiners*

Two Arm-Chairs, Windsor type. 18th century

*Worshipful Company of Curriers*

CHAIR with needlework seat and back. Middle of 18th century

*Boughton, Northants. Duke of Buccleuch*

CHAIR, style of Robert Adam. *c.* 1770

*Cassiobury Park. Earl of Essex*

PAINTED CHAIR. *c.* 1780

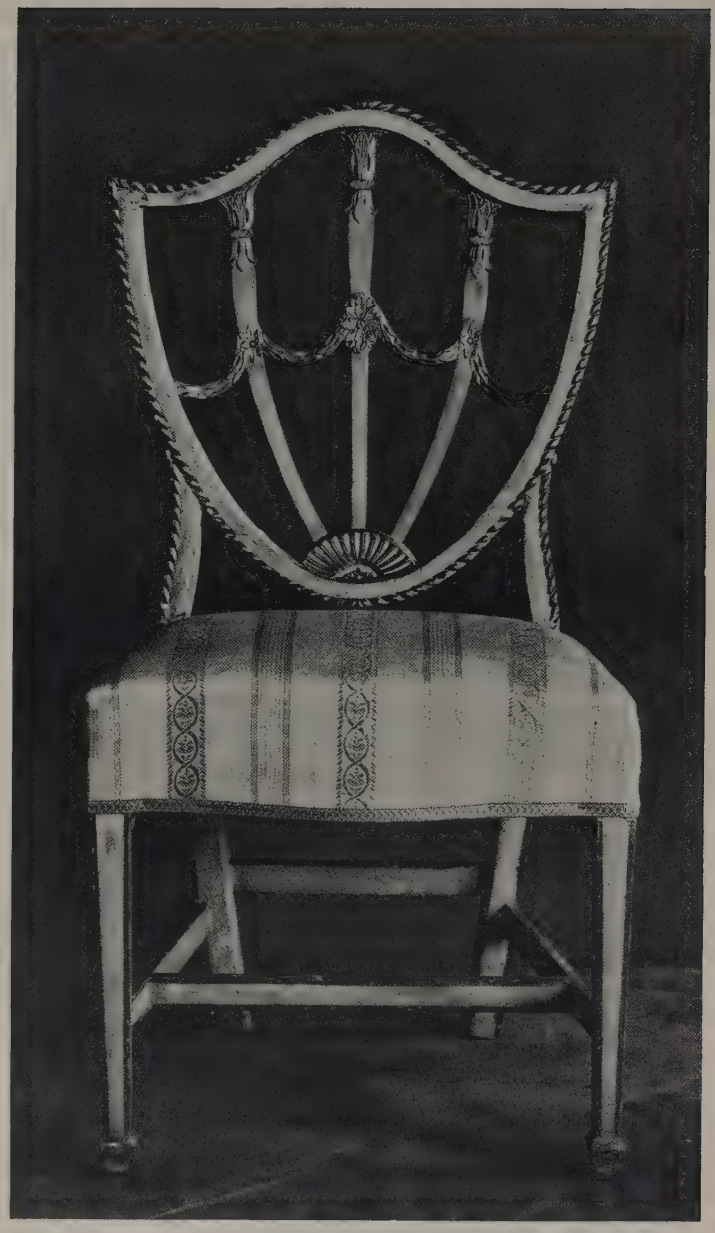
TWO ARM-CHAIRS. *c.* 1770

*James Thursby-Pelham, Esq.*

CHAIR. *c.* 1770

HALL CHAIR. Late 18th century

CHAIR of mahogany. *c.* 1770
*Victoria and Albert Museum*



GEORGE WASHINGTON'S CHAIR, Hepplewhite style.
1770–1786
*Sulgrave Institute*

SIDE-TABLE of mahogany, with marble top. *c.* 1755

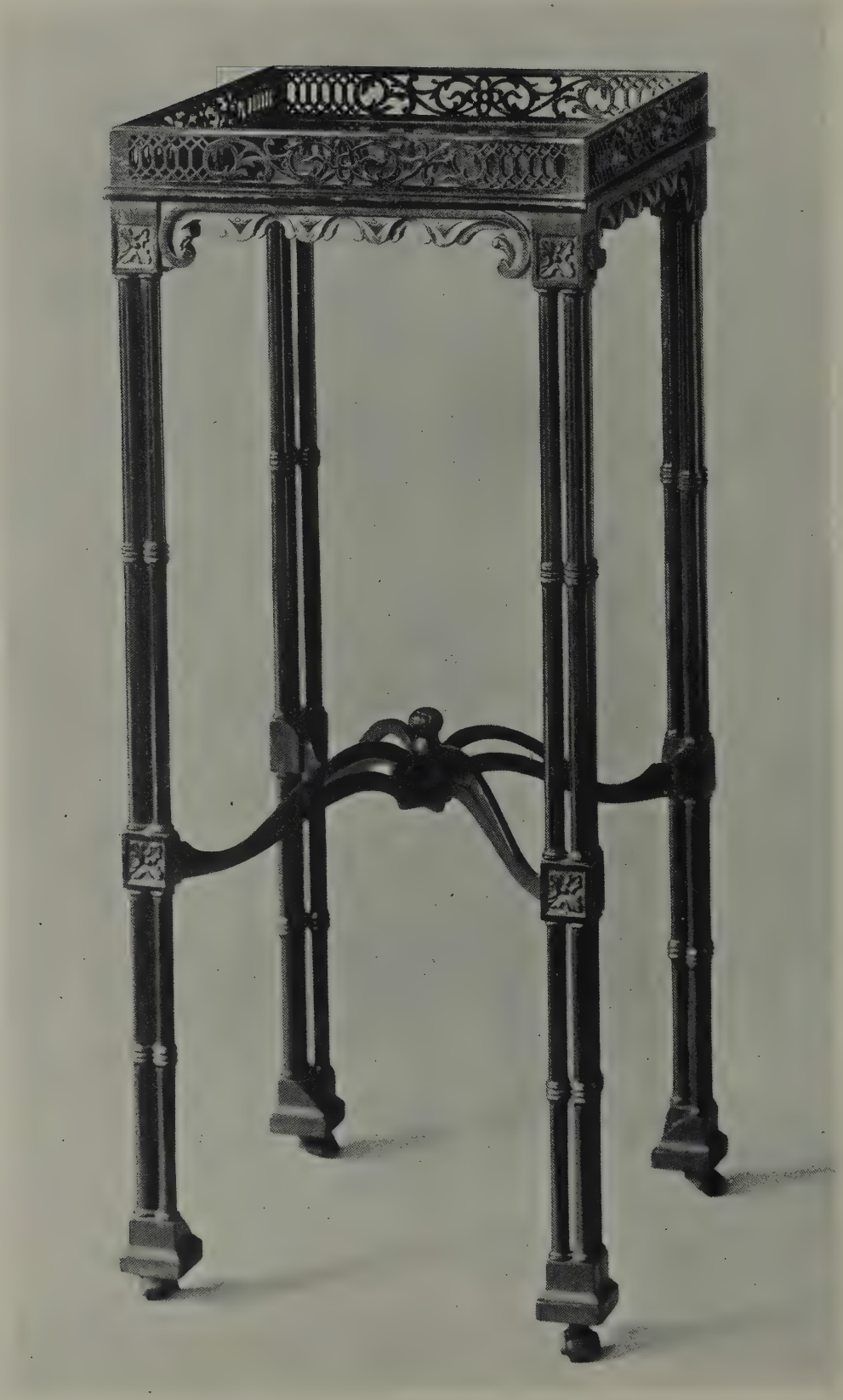
*From Strode's School, Egham. Worshipful Company of Coopers*

TABLE of mahogany. Middle of 18th century

*Victoria and Albert Museum*

TABLE of mahogany. Middle of 18th century

*James Thursby-Pelham, Esq.*



STAND of mahogany, style of Chippendale. *c.* 1760

*James Thursby-Pelham, Esq.*

LIBRARY TABLE of mahogany. Made by Chippendale about 1766

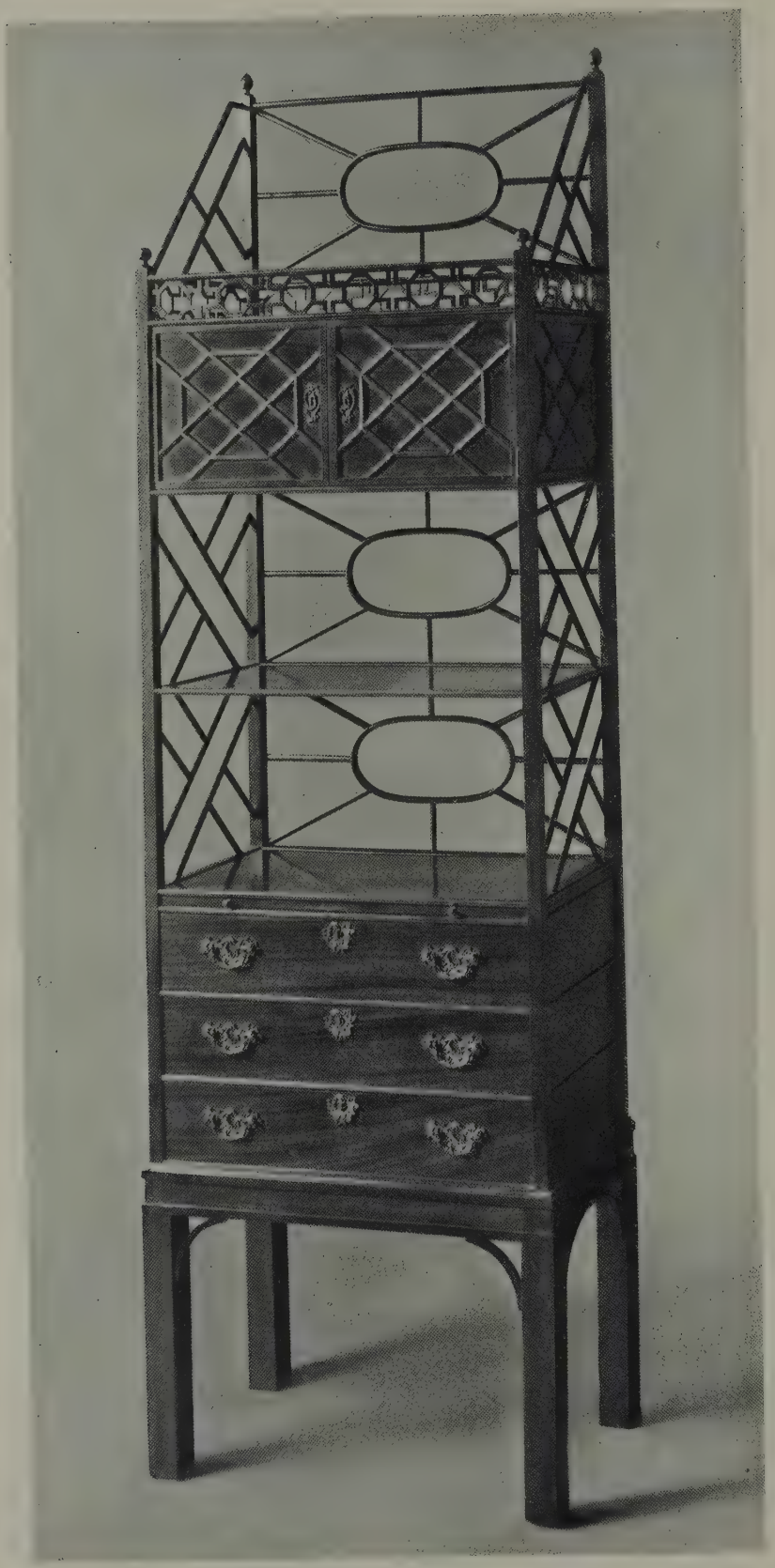
*At Nostell Priory, Yorks. Hon. C. Winn*

BREAKFAST TABLE, lacquered black and gold ; style of Chippendale. *c.* 1755

*At Hagley Hall. Viscount Cobham*

TABLE, made by William France in 1770 for the Library at Kenwood

*Victoria and Albert Museum*



CABINET of mahogany. *c.* 1760

*James Thursby-Pelham, Esq.*

PAIR OF CANDLE-STANDS. *c.* 1760

*James Thursby-Pelham, Esq.*

POLE SCREEN of mahogany, on tripod stand, with panel of Fulham tapestry; style of Chippendale. *c.* 1755

*Mulliner Collection*

POLE SCREEN of mahogany. *c.* 1760

*Victoria and Albert Museum*

SCREEN of carved and gilt wood. *c.* 1755

*Duke of Devonshire*

TABLE of mahogany. Middle of 18th century

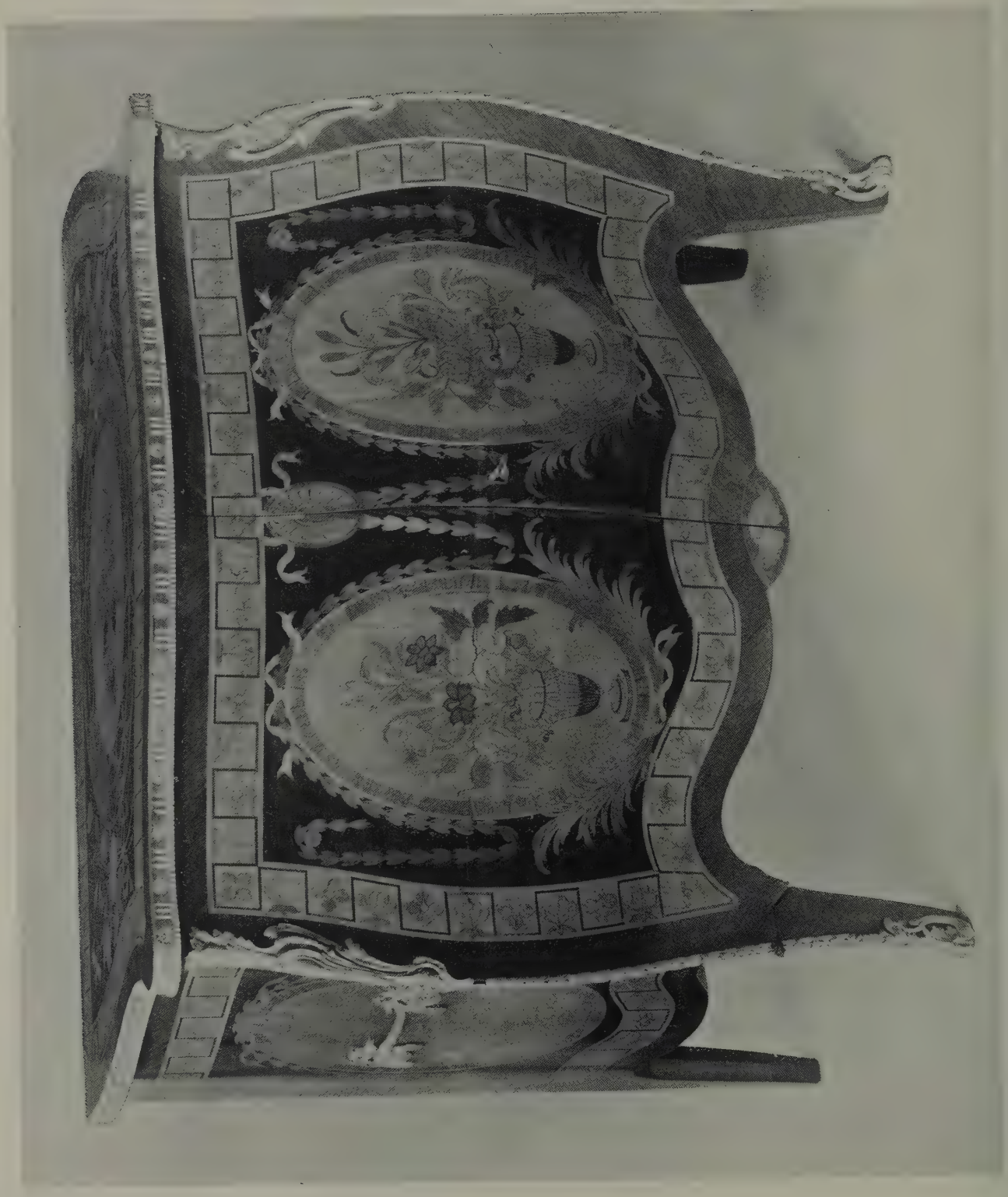
(Above) TABLE of mahogany. Middle of 18th century

*James Thursby-Pelham, Esq.*

COMMODE of mahogany, style of Chippendale. Middle of 18th century

COMMODE of carved mahogany, style of Chippendale. *c.* 1755

*Formerly at Rainham Hall, Norfolk*



COMMODE, decorated with inlay and gilt metal mounts; Adam-Chippendale style. *c.* 1770

*James Thursby-Pelham, Esq.*

COMMODE AND DRESSING-TABLE, inlaid. *c.* 1770

*Victoria and Albert Museum. Mulliner Collection*

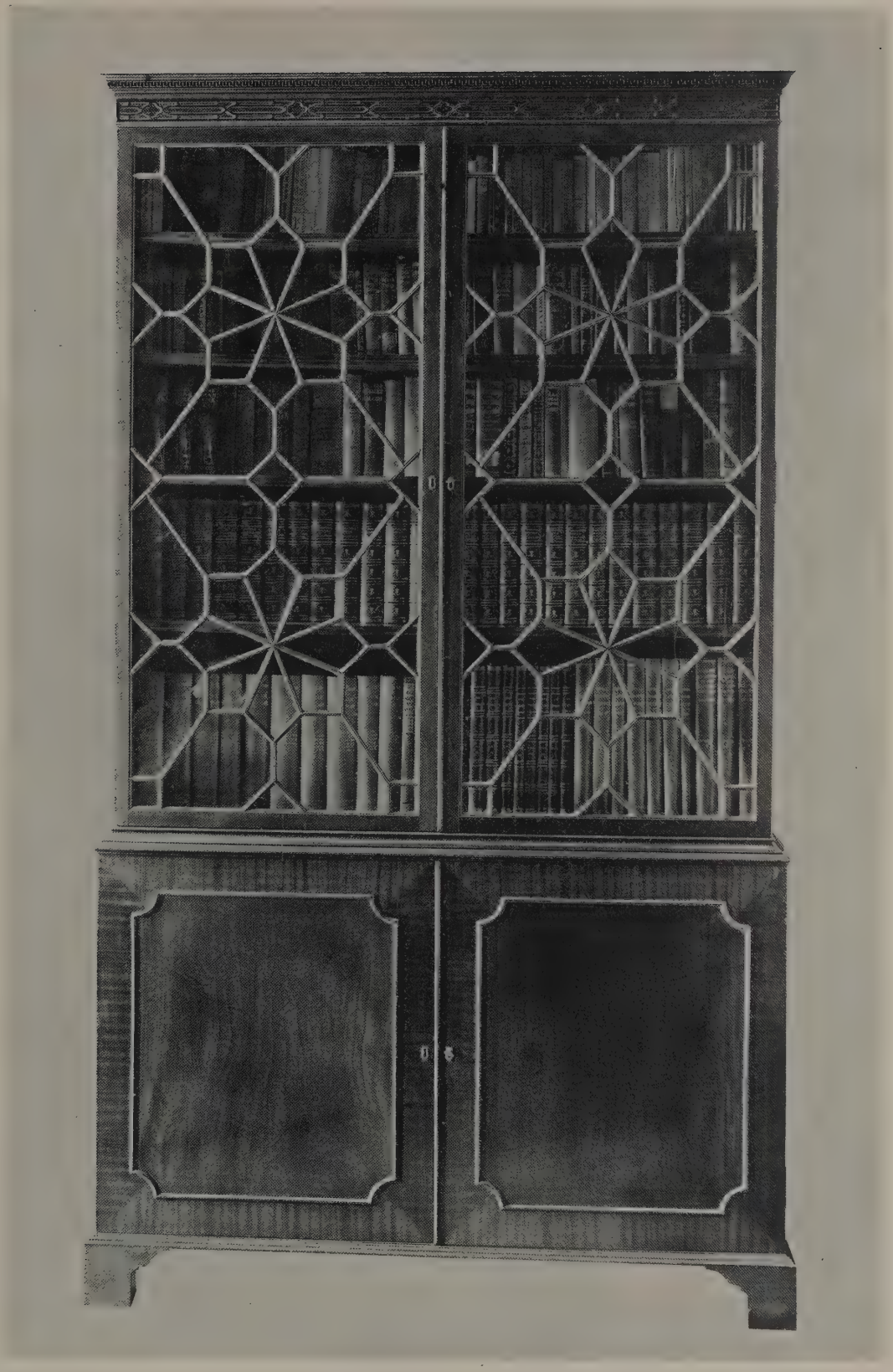
COMMODE, inlaid ; Adam-Chippendale style. *c.* 1770
*Victoria and Albert Museum*

CORNER CUPBOARD, Irish. Late 18th century

COMMODE, Irish. Late 18th century

*Mrs. Bruce*

DRESSING-TABLE of rosewood, partly gilt. *c.* 1760



BOOKCASE. *c.* 1760

*Garrett Collection*

WARDROBE. *c.* 1770

*Duke of Buccleuch*

DINING-TABLE, style of Robert Adam. *c.* 1780

*Lt.-Col. L. C. D. Jenner, D.S.O.*

SIDE-TABLE of mahogany. *c.* 1765

*Whalley Church, Lancashire*

(Above) HANGING SHELVES of mahogany. *c.* 1760

*Col. Sir James Worsley-Taylor, Bart.*

OVERMANTEL, style of Chippendale. *c.* 1755

MIRROR in gilt frame, style of Chippendale. *c.* 1755

*Worshipful Company of Carpenters*

MIRROR-FRAME, gilt. *c.* 1770

*At Corsham Court, Wilts. Field-Marshal Lord Methuen*

MIRROR-FRAME, gilt; style of Robert Adam. *c.* 1770

*Chelsea Hospital*

BEDSTEAD, lacquered ; Chinese-Chippendale style. *c.* 1755

*From Badminton, Gloucestershire. Victoria and Albert Museum*

BEDSTEAD with yellow velvet hangings. Middle of 18th century

*At Corsham, Wilts. Field-Marshal Lord Methuen*

DAVID GARRICK'S BEDSTEAD, painted wood with Indian cotton hangings. *c.* 1775

*Victoria and Albert Museum*

THE FURNITURE OF DAVID GARRICK'S BEDROOM. *c.* 1775

*Victoria and Albert Museum*

CHANDELIER of carved and gilt wood. Middle of 18th century
*St. Giles, Dorset*

BRACKET CLOCK of mahogany, by John Ellicott. 1750–1760

*Worshipful Company of Drapers*

Long Case Clocks of mahogany. Middle of 18th century

*Garrett Collection*

TIMEPIECE. *c.* 1780

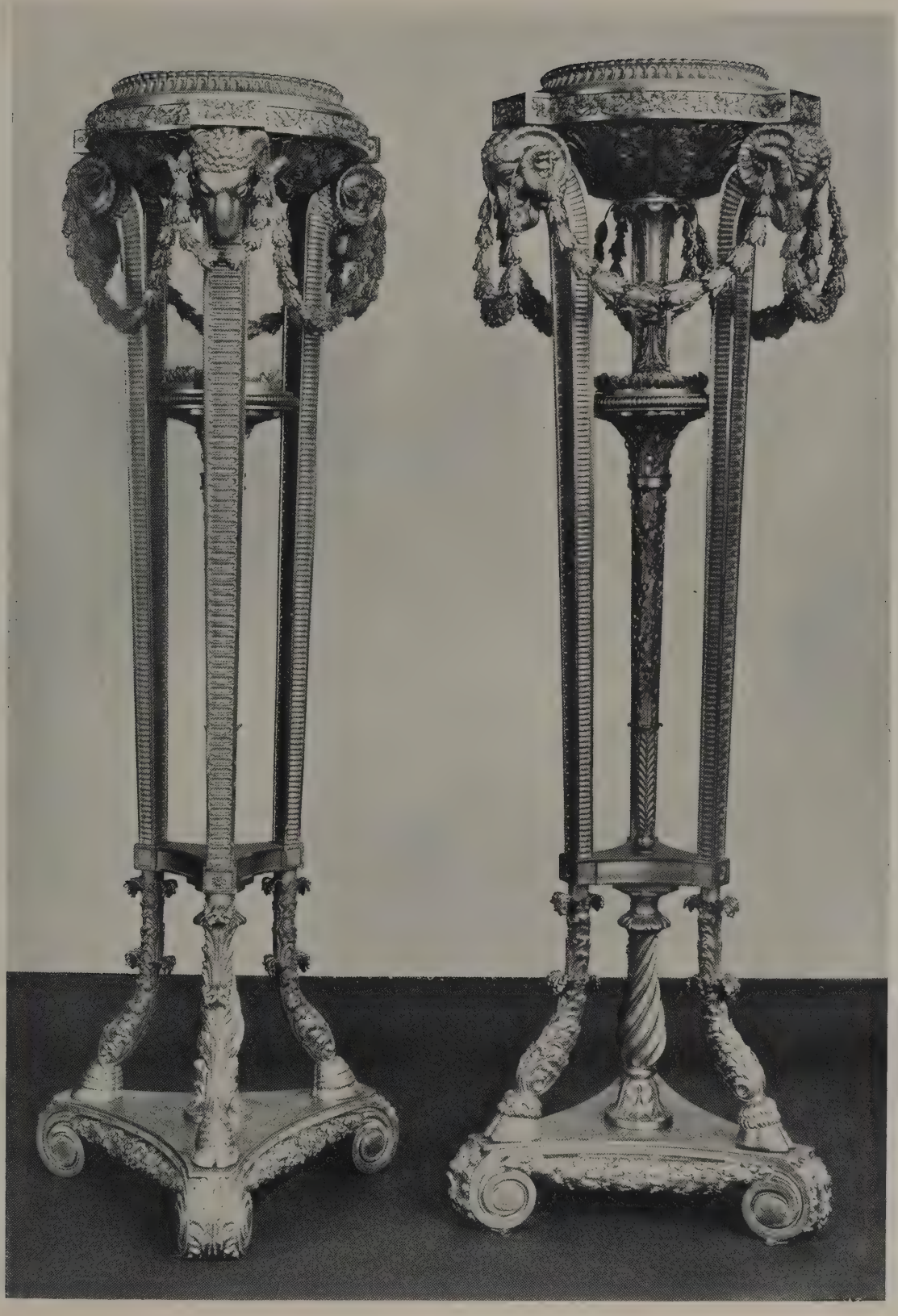
*H.M. India Office*

SIDE-TABLE, designed by Robert Adam in 1772 for 20 St. James's Square

*Sir Leicester Harmsworth, Bart.*

CANDLE-STANDS, painted and gilt; designed by Robert Adam in 1772 for 20 St. James's Square

*Sir Leicester Harmsworth, Bart.*



PAIR OF CANDLE-STANDS, gilt ; style of Robert Adam. 1770–1780

*Victoria and Albert Museum*

LANTERN. Late 18th century

*Hampton Court Palace*

PARLIAMENT CLOCK. 1760

*Royal Society of Arts, Adelphi*

CUPBOARD in mahogany. Late 18th century

CABINET, style of Robert Adam. *c.* 1780

*James Thursby-Pelham, Esq.*

China Cabinet. Late 18th century

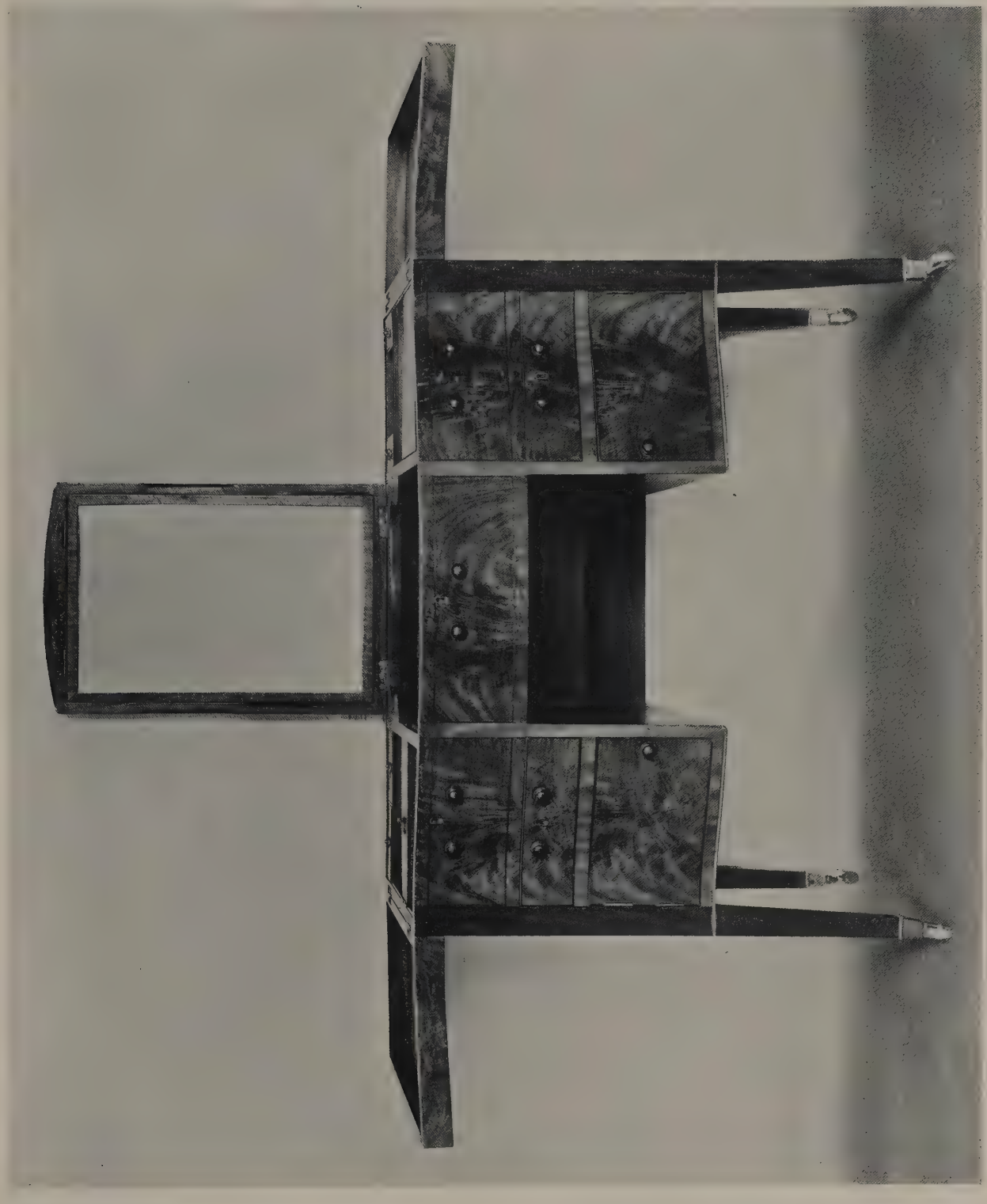
*James Thursby-Pelham, Esq.*

FIRE-SCREEN. Late 18th century

*James Thursby-Pelham, Esq.*

SATINWOOD DRESSING-TABLE. Late 18th century

*James Thursby-Pelham, Esq.*



DRESSING-TABLE. Late 18th century

SPINNING-WHEEL. 18th century

*James Thursby-Pelham, Esq.*

TRAY, inlaid with marquetry. Late 18th century

*Victoria and Albert Museum*

HANGING BOX. Late 18th century

*Victoria and Albert Museum*

Tea-Caddy, painted. 18th century
*Victoria and Albert Museum*

TEA-CADDIES. Late 18th century

*Victoria and Albert Museum*

TEA-CADDIES. Late 18th century

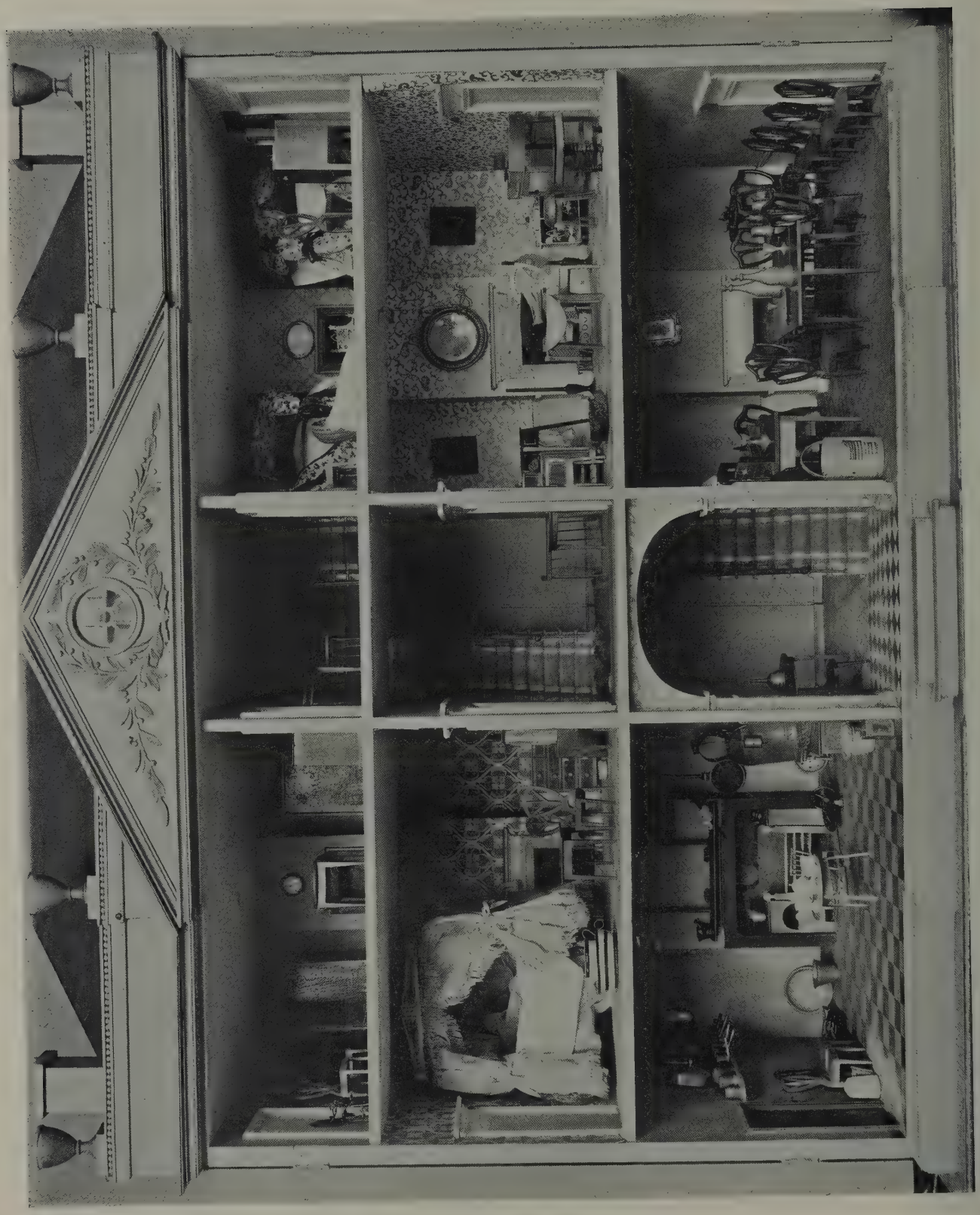
*Victoria and Albert Museum*

CHANDELIER of cut glass. Late 18th century

*Hagley Hall. Viscount Cobham*

CHANDELIER of cut glass. Late 18th century

*At Clandon Park*



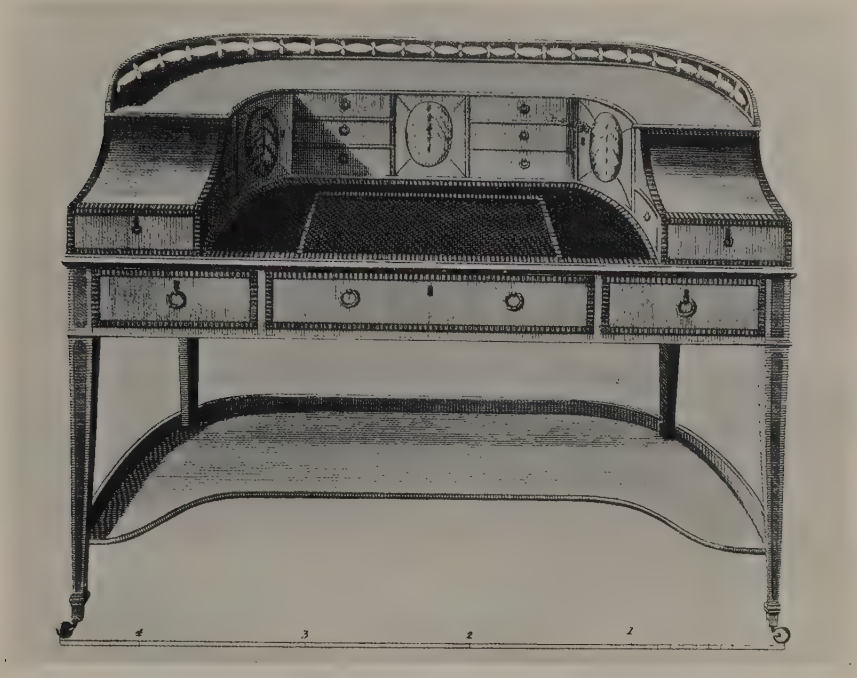
Dolls' House (interior). Late 18th century
*Victoria and Albert Museum*

DINING-ROOM of Dolls' House. Late 18th century

*Victoria and Albert Museum*

THE POWELL COLLECTION OF DOLLS. 1750–1850

*Victoria and Albert Museum*

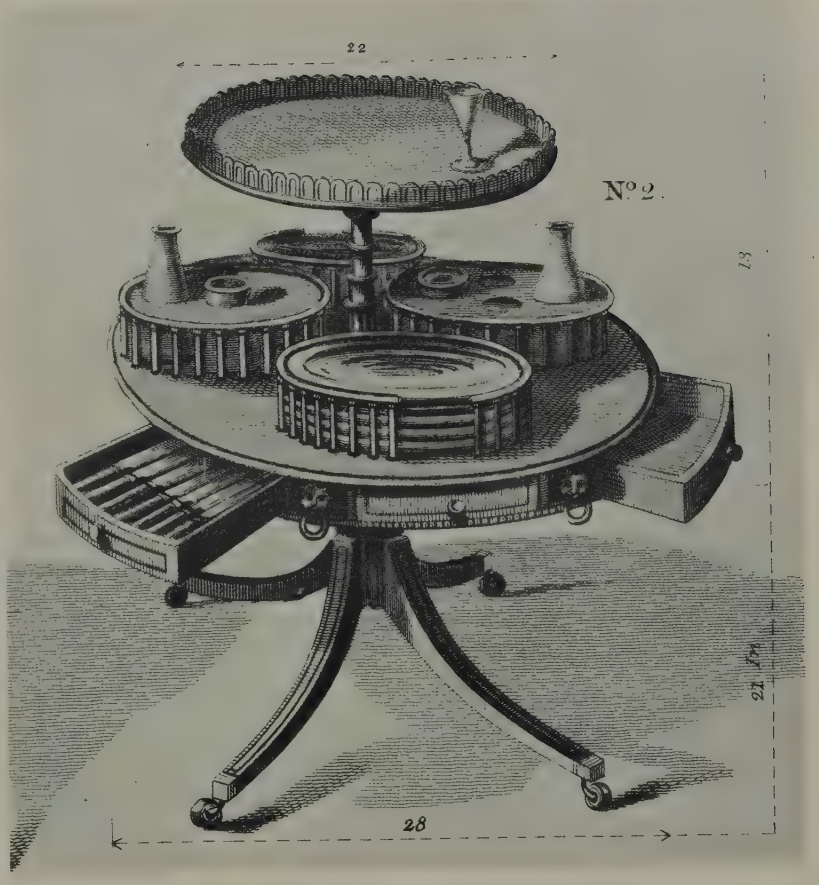


DESIGN for a Lady's Drawing and Writing Table

(Above) DESIGN for a Lady's Work-Table

*From Sheraton's "Cabinet Maker's and Upholsterer's Drawing Book," 1791*

DESIGN for a Dressing Commode.




DESIGN for a Dinner Waiter

*From Sheraton's "Cabinet Dictionary," 1802*

WINE-COOLER. Early 19th century

(Above) URN AND PEDESTAL. Late 18th century

ARM-CHAIR of mahogany. *c.* 1790

*Worshipful Company of Tallow-Chandlers*

HALL CHAIR of mahogany.
*c.* 1830
*Worshipful Company of Fishmongers*

(Above) CHAIR of mahogany.
*c.* 1790
*Worshipful Company of Cutlers*

HALL CHAIR of mahogany.
*c.* 1800
*Worshipful Company of Fishmongers*

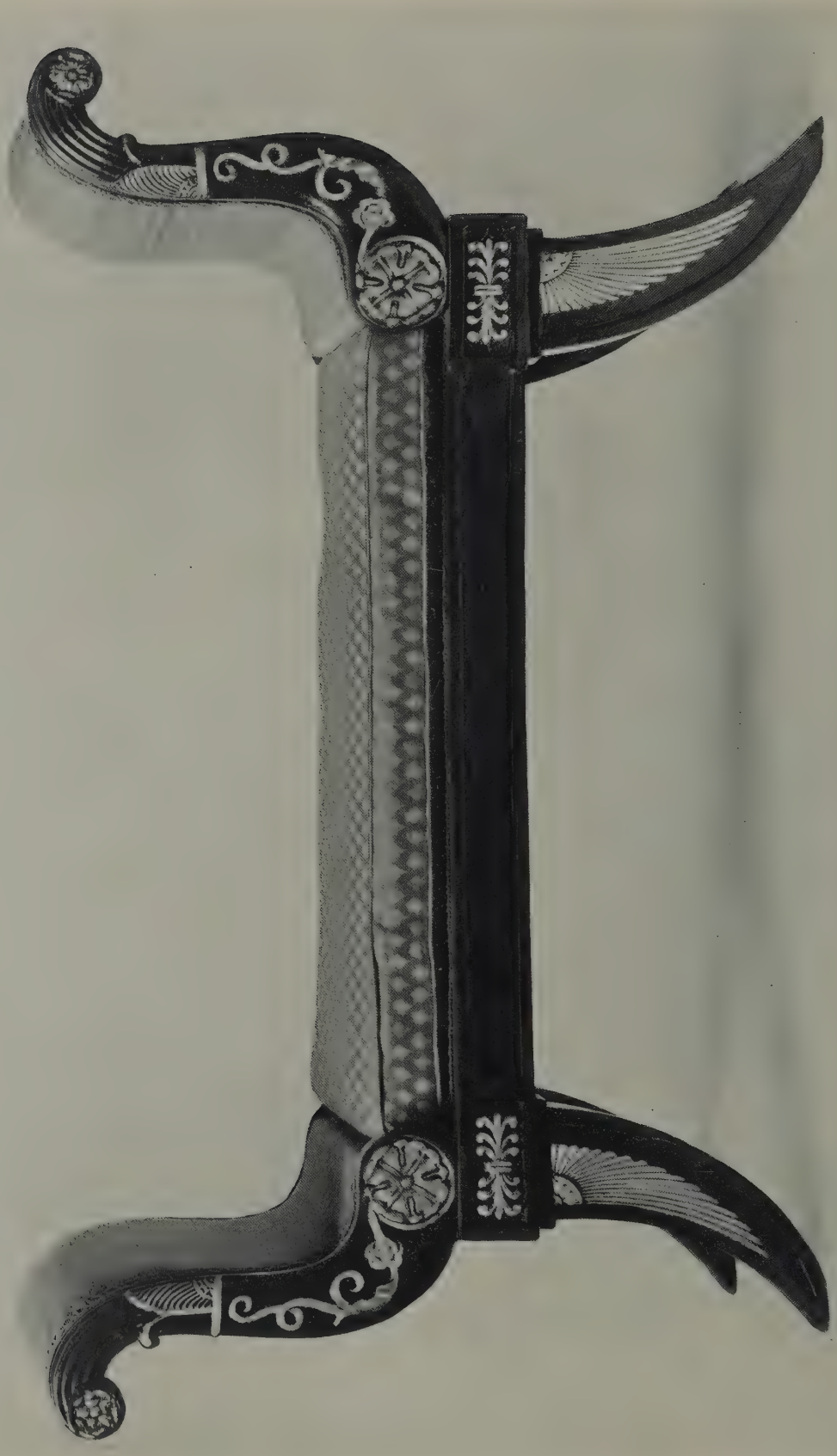
(Above) CHAIR for members of court; mahogany, wheel back. *c.* 1770
*Worshipful Company of Drapers*

MASTER'S CHAIR of mahogany. Early 19th century

*Worshipful Company of Mercers*

ARM-CHAIR. Early 19th century

*Messrs. Lenygon & Morant*



Couch. Early 19th century
*Messrs. Lenygon & Morant*

GILT CHAIRS. Early 19th century

*From Claremont*

Gilt Couch. Early 19th century
*From Claremont*

SIDE-TABLE of mahogany. About 1800

*Worshipful Company of Merchant Taylors*

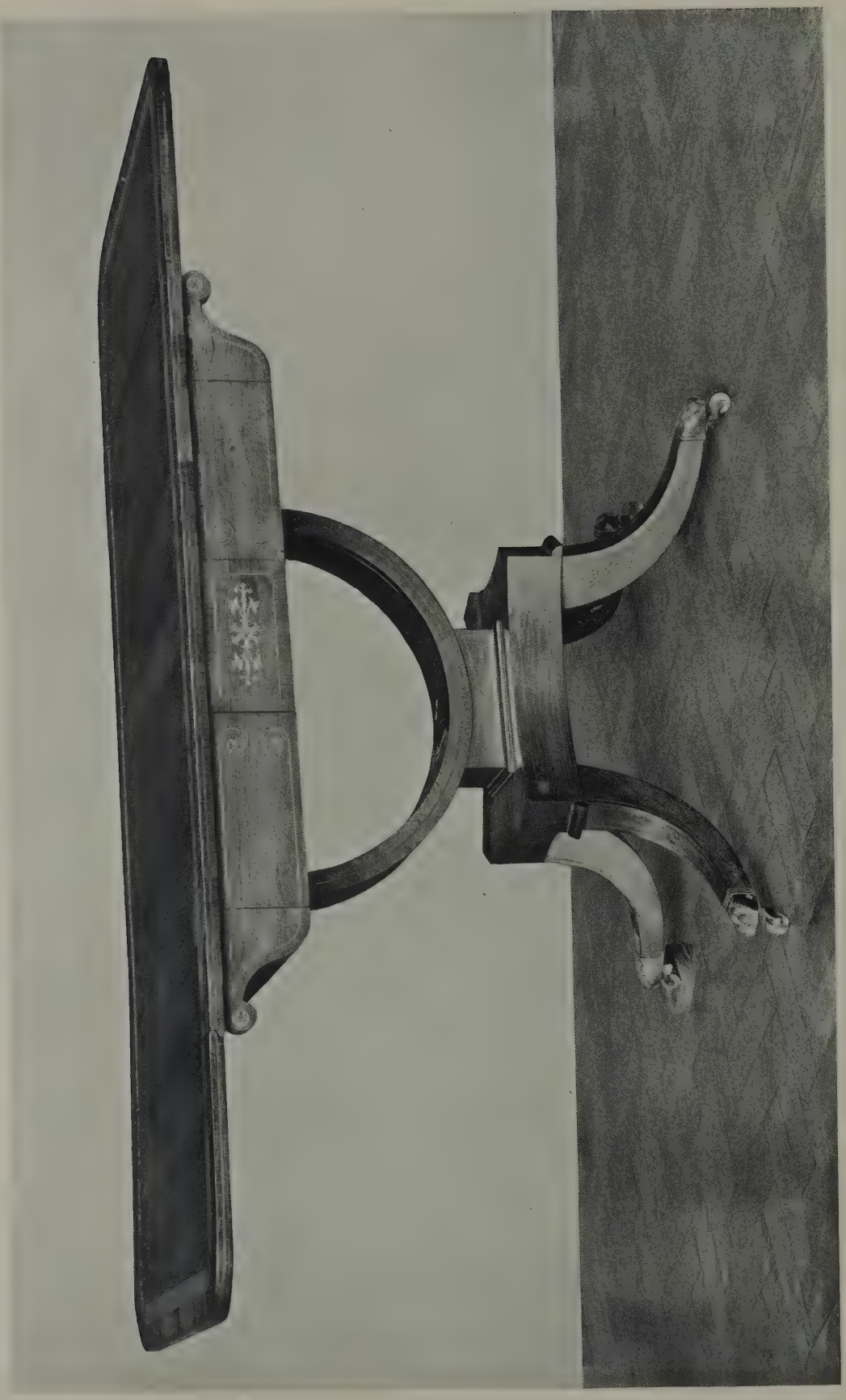


TABLE. Early 19th century
*Victoria and Albert Museum*

TABLE. Early 19th century
*Victoria and Albert Museum*

SIDEBOARD of mahogany, with brass inlay. Early 19th century

*Victoria and Albert Museum*

BOOKCASE. Early 19th century

*Messrs. Lenygon & Morant*

DRESSING-TABLE. Early 19th century

*Messrs. Lenygon & Morant*

DRAUGHTSMAN'S TABLE. Early 19th century

*Messrs. Lenygon & Morant*

TABLE. Early 19th century
*Messrs. Lenygon & Morant*

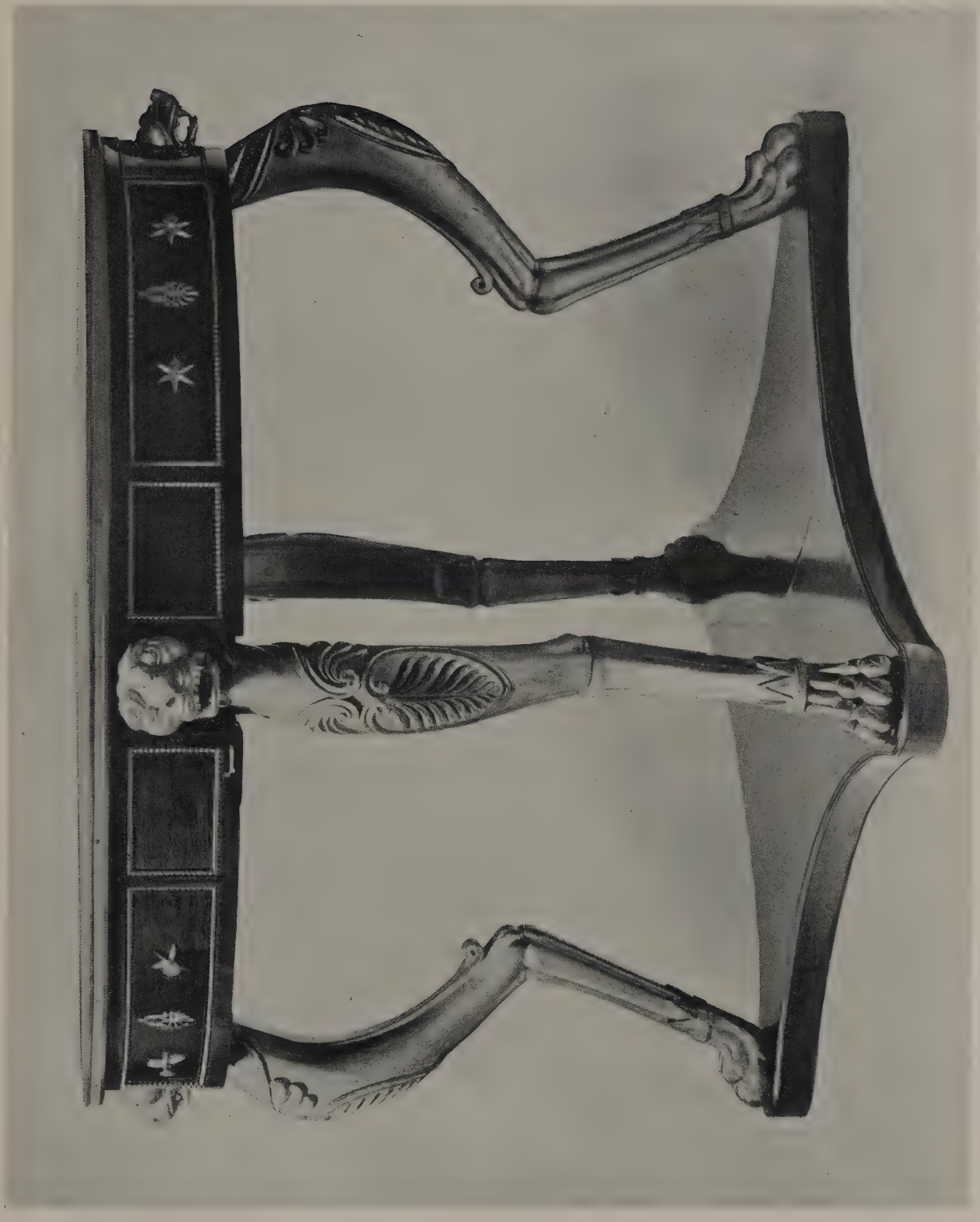
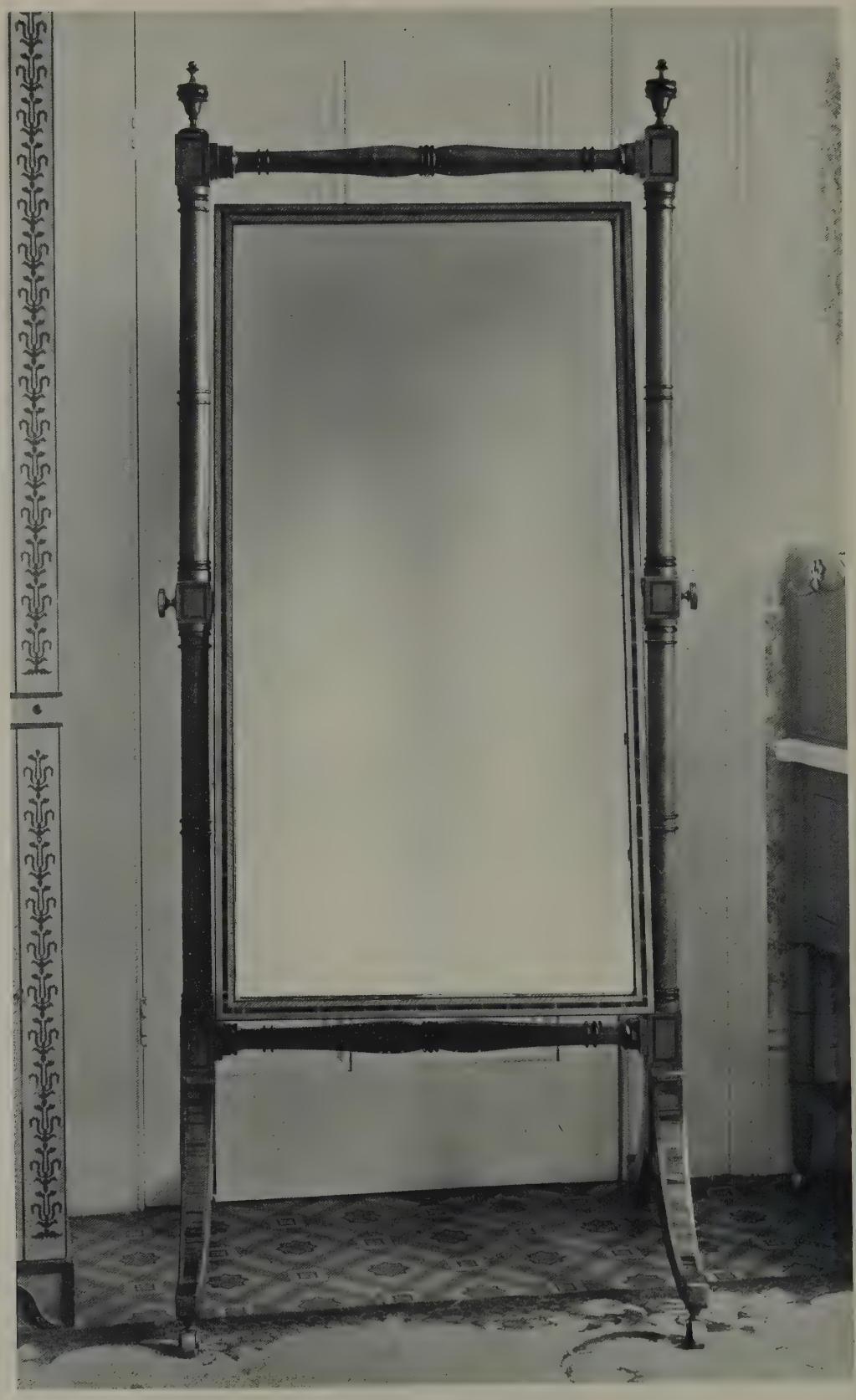


TABLE. Early 19th century
*Messrs. Lenygon & Morant*

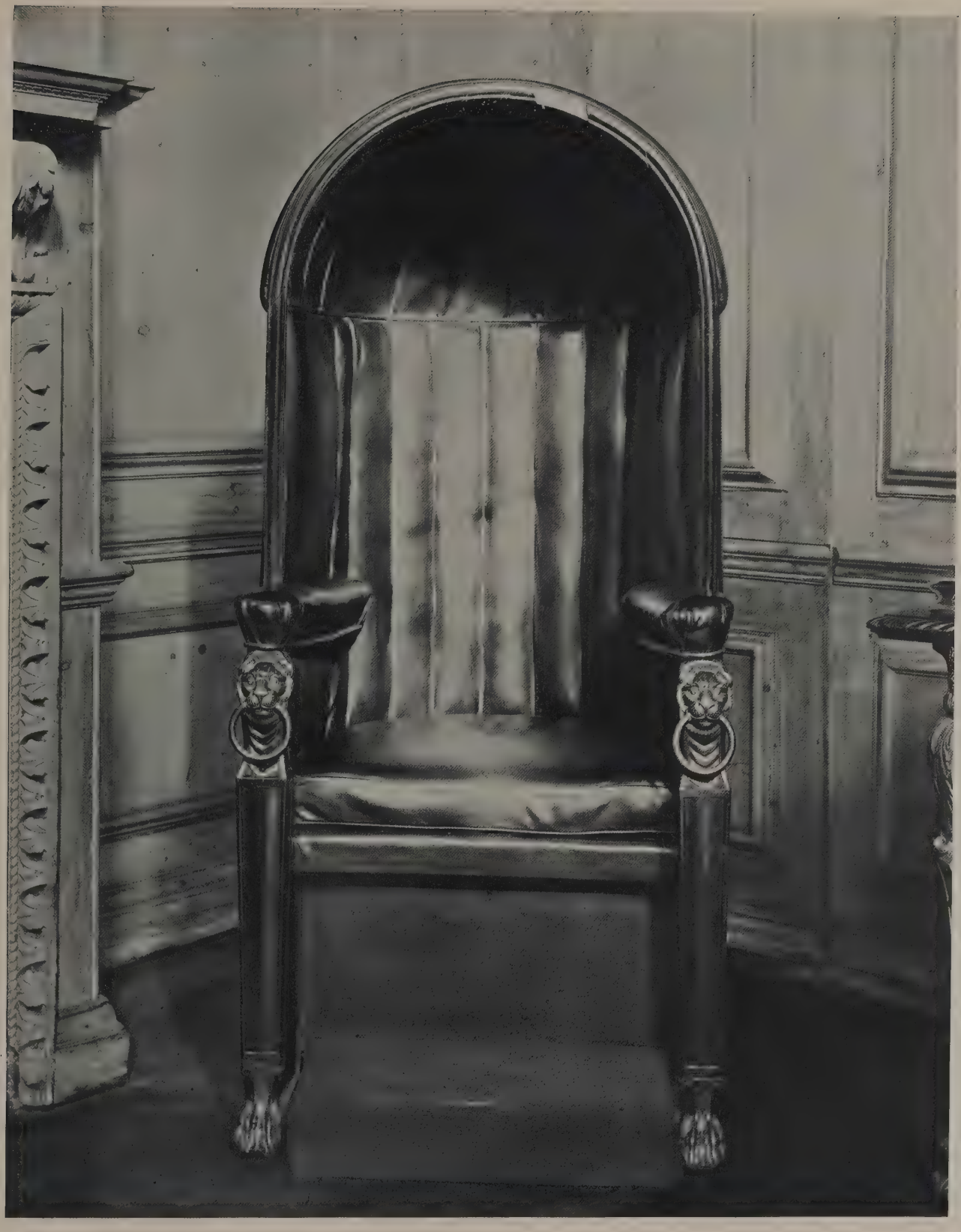
TABLE. Early 19th century
*Messrs. Lenygon & Morant*

TERRESTRIAL GLOBE. *c.* 1800

*Victoria and Albert Museum*



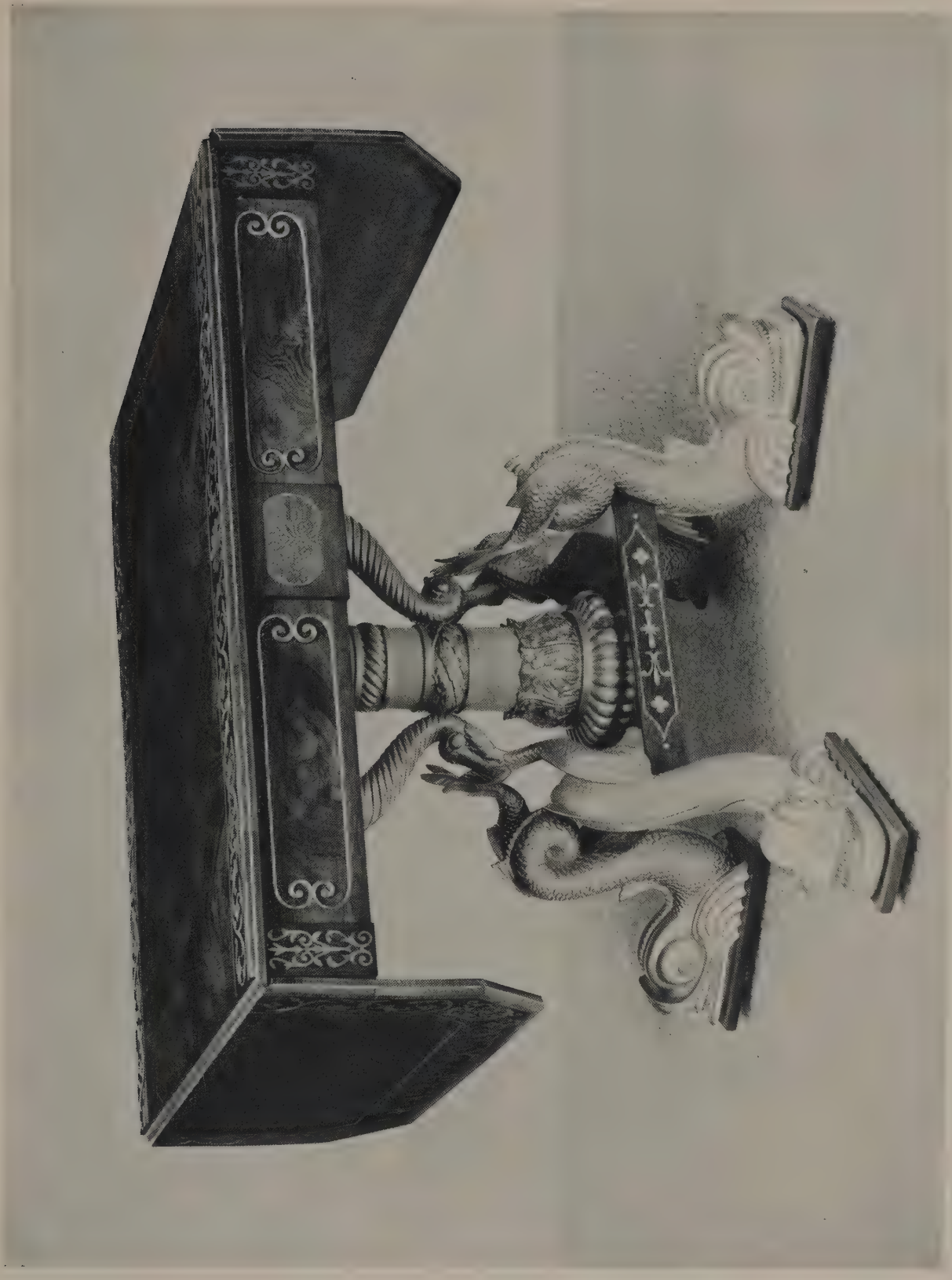
CHEVAL GLASS. *c.* 1800



PORTER'S CHAIR. *c.* 1810

*Duke of Devonshire*

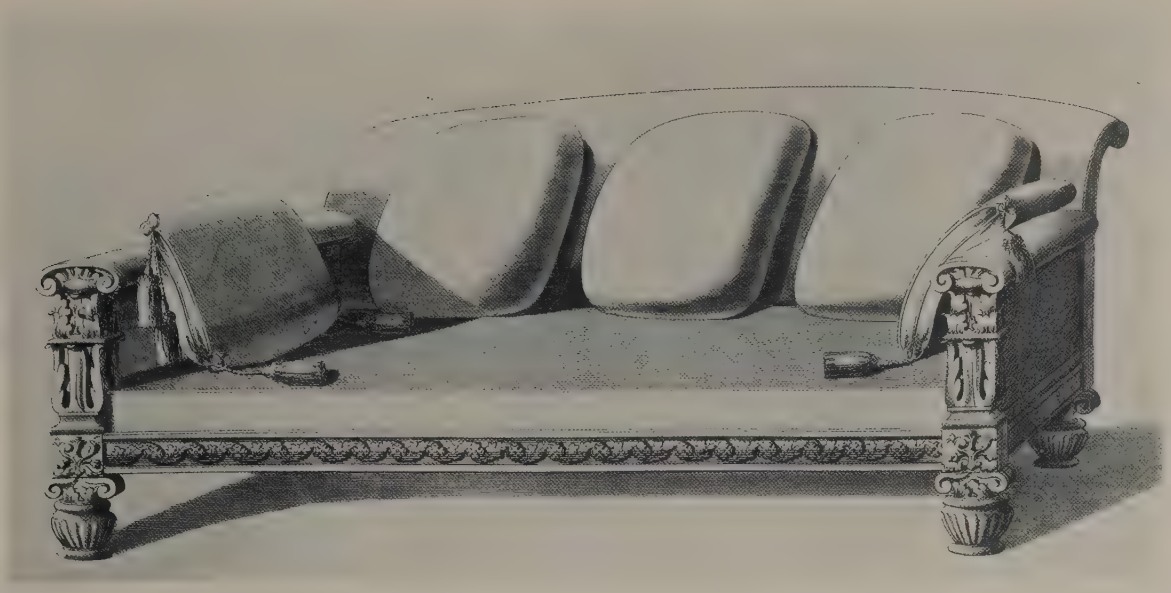
Bookcase. Early 19th century



TABLE, made in 1813 in memory of Lord Nelson
*Admiralty House, Whitehall*

COUCH, made in 1813 in memory of Lord Nelson

*Admiralty House, Whitehall*



DESIGN for a Lady's Drawing-Table

(Above) DESIGN for a Drawing-Room Sofa

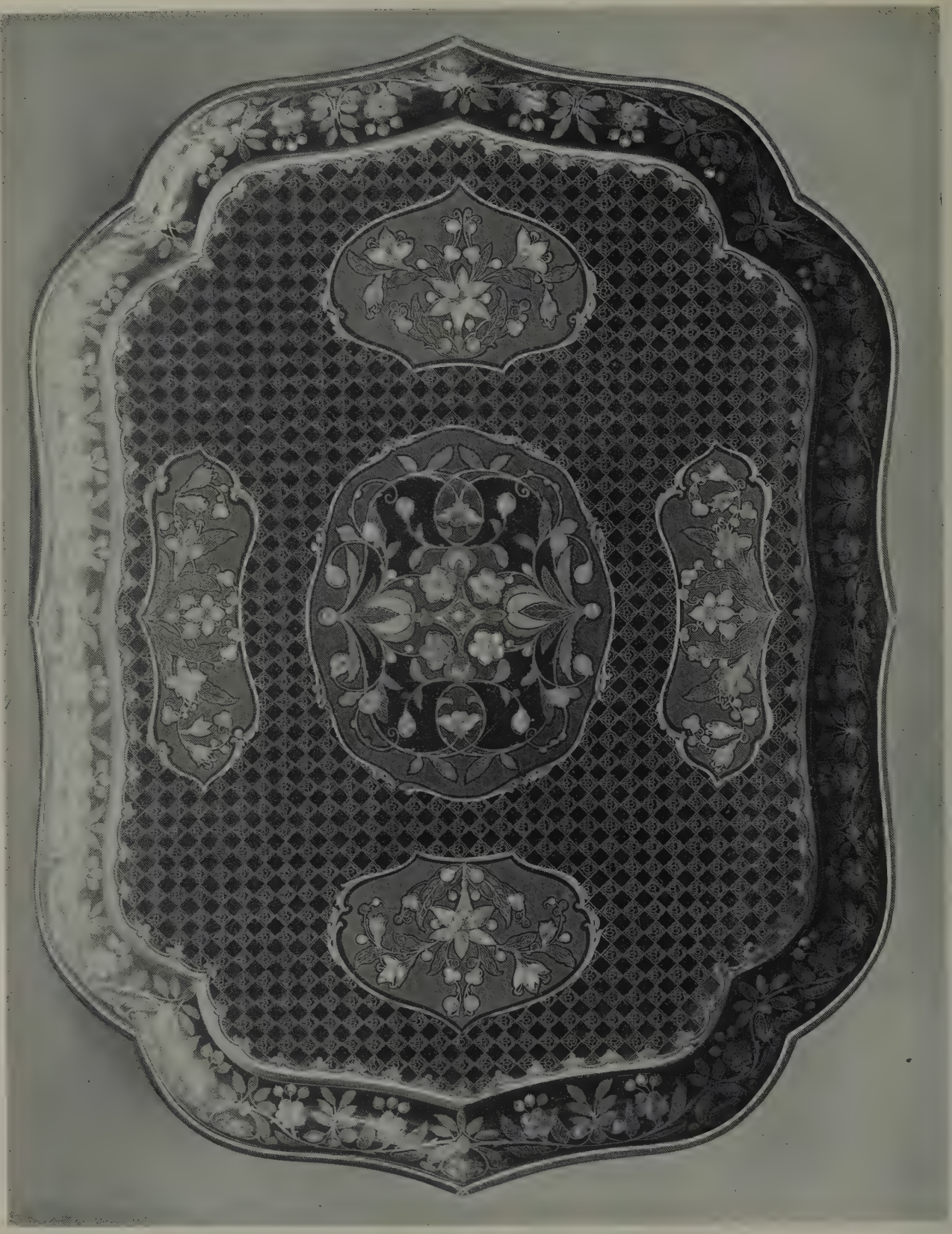
*From George Smith's "The Cabinet Maker's and Upholsterer's Guide,"* 1826

TEA POY of painted papier-mâché. Middle of 19th century

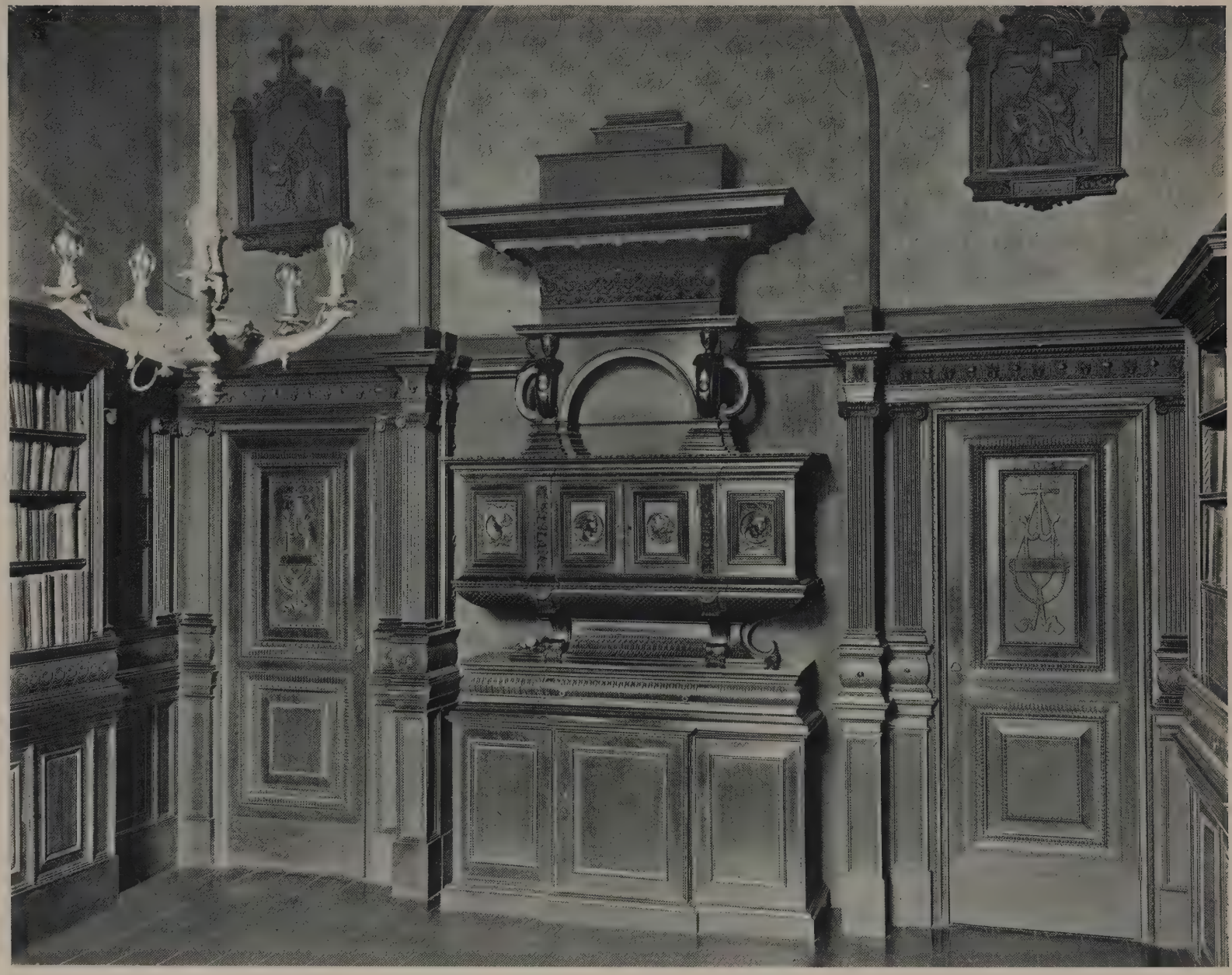
*Victoria and Albert Museum*

TRAY of painted papier-mâché. Middle of 19th century

*Victoria and Albert Museum*



Tray of papier-mâché. Middle of 19th century
*Victoria and Albert Museum*



PANELLED ROOM, by Alfred Stevens. Middle of 19th century

INTERIOR, "Past and Present," by A. L. Egg. 1858
*National Gallery of British Art, Millbank*

DATE DUE

To renew
call 292-3900

| | | | |
|---|---|---|---|
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |

The Ohio State University
Form 10620

SCIENCE & ENGINEERING LIBRARY

The Ohio State University
3 2435 05796951 1